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Sex Trade Union Debated
Folk Fest 2009: What We Loved, What We Didn't
Summer Hours: So Who Inherits Maman's Vases?
Turf Battle On Whyte Avenue Sidewalks
SEE
THE YEAR OF MAGICAL THINKING
HOLLY TURNER IS OVERJOYED TO BRING JOAN DIDION'S TALE OF GRIEF TO THE FRINGE
AUGUST 13, 2009
ISSUE 820

EDMONTON'S FAVOURITE SOURCE OF CAREER CHANGES

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CNA 2009 BLUE RIBBON

PHOTO BY MERYL SMITH LAWTON

AGENDA

Death And Taxes

notes from the editors

Holly Turner's theatrical career is going in reverse. Her first paid acting gig was in a Broadway play opposite Henry Fonda. Now she's making her Edmonton Fringe debut in ***The Year of Magical Thinking***. (At this rate, in five years, she'll be enrolling in university acting classes and obsessively listening to the *Rent* cast album.) Marliss Weber profiles Holly Turner, actress and tax lawyer, in this week's cover package, which also includes Mari Sasano's previews of four promising Fringe plays and Paul Matwychuk's plan for fixing the festival as a whole.

We won't pass judgment on Turner's performance quite yet, but come Monday, be sure to grab *SEE*'s special Fringe Festival extra, in which we review every show at this year's Fringe.

Meanwhile, Angela Brunschot leads off our Front section with a look at the trials of establishing a national **sex trade union** and finds that Canadian sex workers have a long way to go before they'll see anything like Amsterdam's red light district.

In Film, a family sells the family property in Olivier Assayas' ***Summer Hours***. And in Music, California indie rockers **Silversun Pickups** discover that the best way to beat the blues is to hire a 16-piece orchestra.

sunday | monday | tuesday | wednesday | thursday | friday | saturday


AC/DC, Commonwealth Stadium, August 26

AUGUST 13
theatre | **INTERNATIONAL FRINGE THEATRE FESTIVAL** This year, the Fringe asks that you "Start a Revolution" – that is, unless it involves showing up late to a show. Seriously, not even Che would mess with the techs who operate the doors. Various locations.

AUGUST 14
festival | **EDMONTON'S 2ND ANNUAL CELTIC FESTIVAL** With England's recent claim that haggis is actually an English dish, the Celts need your support in reversing this blasphemy. So bring your kilt and pipes and let's set the record straight. Heritage Amphitheatre, 5:30 p.m.

AUGUST 15
comedy | **THAT'S IMPROV** Yup, sure is. Thanks for pointing that out, guys. Comedy Factory, 8:30 p.m.

AUGUST 16
commerce | **TRADER'S FORUM** Ever wonder where all those fancy trinkets from the dollar store come from? The Shaw Conference Centre, that's where. Seriously, this trade show even puts Tokyo dollar stores to shame. 10 a.m.

AUGUST 17
music | **BAND TOGETHER** Like the wildebeest that roam the Serengeti, kids who join the school band must also rely on strength in numbers for survival. Alberta College Conservatory of Music, 8 p.m.

AUGUST 18
comedy | **TRAILER TRASH TUESDAYS** Hosted by Kathleen McGee, 2008 winner of Edmonton's "funniest person with a day job" competition. Comic Strip, 8 p.m.

AUGUST 19
charity | **CADDIE CLASSIC GOLF TOURNAMENT** If you're looking for easy cash, there's no better method than getting Petroleum Golf & Country Club members tanked, and swinging sticks for your charity. Just ask the Boys & Girls Club. 8 a.m.

AUGUST 20
learning | **THE ARTERNATIVE** If your kid wants to become an artist, let Profiles Public Art Gallery show them what it's like to work in a professional gallery setting. They can find out about the poverty and starvation later.

AUGUST 21
festival | **EDMONTON DRAGON BOAT FESTIVAL** This year's theme is "go green," so please don't add that flamethrower to your vessel. How stupid would you look if you burned down a tree? Louise McKinney Park.

AUGUST 22
charity | **SKYDIVE FOR AFRICA** Make like a foreign aid package and jump out of a plane to support projects in Uganda. Eden North Parachute Schools Inc.

AUGUST 23
learning | **CELEBRITY CHEF** Four tasty dishes from one hot dish. We're talking about you, Lovoni Walker. Callingwood Marketplace, 10 a.m.

AUGUST 24
music | **MOS DEF** The galactic hitchhiker stops at the Edmonton Event Centre to dole out some rhymes. Don't forget your towel. 8 p.m.

AUGUST 25
cd release | **ARCTIC MONKEYS** Their latest disc *Humbug* comes out today. Why the hell are they releasing a Christmas album in August?

AUGUST 26
music | **AC/DC** Angus and company are making a pit stop at Commonwealth Stadium for some gas money on their way down the *Highway to Hell*. 5 p.m.

AUGUST 27
music | **THE BEACH BOYS** By the time Mike Love leaves the River Cree Resort and Casino, he'll be wishing they all could be Edmonton girls. 7 p.m.


Mos Def, Edmonton Event Centre, August 24

learning | August 20 "IF YOUR KID WANTS TO BECOME AN ARTIST, LET PROFILES PUBLIC ART GALLERY SHOW THEM WHAT IT'S LIKE TO WORK IN A PROFESSIONAL GALLERY SETTING. THEY CAN FIND OUT ABOUT THE **POVERTY AND STARVATION** LATER.

see magazine's two-week forecast of events in edmonton

listings: the front pg 13 | music pg 25 | film caps pg 30 | arts pg 33

> AS A WOMAN, DO I REALLY WANT TO BE ADVOCATING THAT WOMEN BE **PUT IN BOXES AND ON DISPLAY**?

SEX · UNION · BY ANGELA BRUNSCHOT | 1,780 words

Organizing Working Women

SEX TRADE WORKERS PUSH FOR DECRIMINALIZATION AND A NATIONAL UNION, BUT MEET STIFF OPPOSITION

When a streetworker leans into a john's car and asks if he'd like some company, there's a lot more going on than a simple offering of services. As she makes the offer, she's also eyeing up the john. Is he drunk? Or high? She checks the front and back seats for rope, duct tape, guns, or knives.

That brief safety check can save your life when you are working on the streets, says Susan Davis, a Vancouver sex worker for 23 years, and now an advocate for the decriminalization of prostitution and the creation of a national sex trade union.

Davis describes the classic image of a street prostitute leaning into a car as the negotiation of a contract. The sex worker is checking to ensure her safety, the likely conditions of work, and whether she can expect to be paid. "That has been made illegal," says Davis, referring to the law which prohibits communicating in public for the purpose of prostitution. "So now, because they still need the money, sex workers jump into the car without looking, without negotiating, close the door and drive away to ensure that the cops don't catch them.... Killers know that they can do that."

High-profile murders of sex trade workers have put a spotlight on the problem. In British Columbia, pig farmer Robert Pickton was convicted of six counts of second-degree murder in December 2007. In Edmonton, Matthew Barrett was convicted of killing escort Chantel Robertson in 2008, and Thomas Svekla was found guilty of the murder of sex-worker Theresa Innes the same year. (Further back, a report by the Canadian Centre for Justice Statistics shows that between 1991 and 1995, 63 prostitutes were murdered in Canada, a number which represents five per cent of the women killed during that period.)

But despite the recent media attention, Davis says, progress is slow, public opinion is fickle, and news of recent victims trickles in frequently. In July, the body of sex trade worker Lisa Francis was found in the Fraser River. But much of the violence faced by prostitutes isn't well-publicized, she says, because the assaults aren't reported. Sex trade workers are either too afraid to approach the police, or have had bad experiences with the police in past.

And so, in an effort to make sex work safer, not to mention stabilize and legitimize the industry, Davis has helped found the West Coast Cooperative of Sex Industry Professionals. Davis' plans include a brothel that hopefully will be in place for the 2010 Vancouver Winter Olympics, a trade industry seal of excellence guaranteeing good working conditions, and a system of standardized occupational health and safety training for all workers. Davis has also reached out to small groups across the country to join the association. She provides them with advice on how to organize local sex workers. Eventually, she hopes these small groups will evolve into local chapters of a national union.

One such group in Winnipeg is in its infancy. The co-coordinator, who we'll call Michelle, has recently been charged in connection with her sex trade work, and so wished to remain anonymous for this story. Keeping a low profile has put the small group in a kind of holding pattern, she says, as she was previously one of its most public members.

Michelle decided to form a group for sex trade workers when she realized there were no supports in Winnipeg for women who wanted to be in the sex trade industry, or were not working on the streets but rather out of their homes or through ads. She'd become a prostitute far into her adult life and after a previous career. For her, she says, it was a clear choice to pursue a job she enjoyed and that provided a good income. She felt she needed support, but the Winnipeg groups didn't offer what she needed.

The goals of her group are pretty basic. She hopes to create a community for prostitutes, erotic dancers, phone sex operators, and others connected with the sex trade, and to provide some basic health and safety training. The first step though, is to change the laws around prostitution. "You can't improve working conditions and make the work safe," she says, "without repealing the laws."

But creating a safer atmosphere for sex trade workers though decriminalization doesn't take into consideration the big picture, says Kate Quinn, an activist with the Prostitution Awareness and Action Foundation of Edmonton (PAAFE), a community organization that addresses the sexual exploitation and community harm created by prostitution. Reaching a decision on decriminalization was a difficult process for her, and one that she made only after visiting Amsterdam, where prostitution is not criminal.

ILLUSTRATION BY BYRON EGGENSCHWILER

"When I stepped into the red light district and looked up into a window at a sex worker, I was overcome," she says. "This woman looked at me with lifeless eyes. I could see bruises on her thigh. And I thought, 'As a woman, do I really want to be advocating that women be put in boxes and on display?'"

Quinn concedes that the woman she saw that day was just one woman, and perhaps she was safer in that window than she would have been on the streets, Quinn could only guess at the circumstances. But she also knew she could not support even one woman being treated like an object. And she couldn't ignore the basic inequalities of gender and race that produce the poverty that drives many women to the streets.

"I guess I've just listened to too many women over the years that wished they had other opportunities and experiences," she says. "I would rather put my energy into the social justice issues. I would like to see others enjoy what I have been able to enjoy – meaningful work, decent pay, opportunities, and a full life. That's what I wish for other women."

But Davis says for her, sex work is meaningful work with decent pay. Michelle says the same. Both were extremely angry at what they see as outsiders assuming that all sex trade workers are all victims who have been coerced into a dehumanizing industry. "They want you to think that we are so raped and damaged that we don't know what we are saying," Davis says. "They are the ones that are casting us as less, as disposable, unsavoury, and dirty." She goes so far as to accuse community groups of using the victimhood of prostitutes to obtain government funding.

Michelle puts the issue in a different light, reiterating throughout our interview that she chose sex work because she loves having sex, and indeed put off pursuing the job only because of the social stigma. "If it's safe, sane, consensual and adult," she says. "If those four things are there, then there are no victims."

But that description represents a very thin minority of women in the sex trade, according to John Walker, a councillor with the Edmonton

UNION cont'd on p. 9

FROM THE READER

LETTERS

LIVING OFF PROSTITUTION

Re: "Working Girls With Prada Handbags," July 30, *SEE* #818.

Prostitution operations are officially outlawed by Criminal Code of Canada. Yet, as Marliss Weber points out, sex-for-cash businesses are knowingly tolerated under euphemistic labels such as "massage parlours" and "escort agencies."

Apparently Canadians are too timid or naive to question the police officials who argue to preserve the obviously dishonest present situation and the laws they don't enforce.

KEITH BAXTER

Honestly, I didn't expect the straightforward article on massage parlours in *SEE*. It evolved my opinion and opened my eyes to how our justice system, among others, is flawed to the detriment of many.

Generally, I have nothing against prostitutes or their clients, but it disgusts me that we as a society put so much value on having money, and then throw loads of cash (and therefore value) into professions that we don't even recognize openly!

Thanks for this article, and for reminding us that this is a primitive society we live in.

GINA CORMIER

COMMENTS FROM THE WEB

WORKING GIRLS WITH A BOO-HOO ATTITUDE

Re: "Working Girls With Prada Handbags," July 30, *SEE* #818.

This has to be some kind of sick joke. I know many women and men for a fact who work in the sex trade and have no problem with what they do for a living.

Why is it that you people who call yourselves reporters like to find the few women in the trade who like to put it down and try to make it sound dirty?

"OLD HOOKER" ON AUG. 2, AT 9:30 A.M

Wow, sounds like bitter beans up there on the other two posts. I loved the article. The purpose of the article was to show (I think) what goes on in these places.

"WWOFTHEW" ON AUG. 4, AT 5:22 P.M.

THE RIGHT HEATS UP

Re: "Rebranding Alberta's Right Wing" July 30, *SEE* #818

Those who label Danielle Smith as a "liberal" are guilty of being ignorant to political realities. "Liberal" and "libertarian" are about as different as you can get.

"TANPRO" ON AUG. 6 AT 3:24 P.M

If Danielle wins, I will simply go back to the Tories and work from within to get rid of Stelmach. Smith makes me very uncomfortable.

"CONSERVATIVE TRAPPED IN EDMONTON" ON AUG. 6 AT 11:49 P.M

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NEWS BRIEFS · NOTES FROM THE NEIGHBOURHOOD TO NORTH AMERICA

Toni Sinclair, Elizabeth Fry Society. PHOTO BY ANDREW PAUL

EDMONTON · PRISONER JUSTICE DAY MORE SUPPORT FOR FORMER PRISONERS NEEDED, SAYS LOCAL GROUP

The Canadian justice system's lack of support for released prisoners is hampering the ability of convicts to reintegrate back into society — and Canadians are suffering for it.

That was the message delivered by several advocacy groups Monday as they converged on the Alberta legislature for Prisoner Justice Day. The groups called for more government and community support for ex-cons transitioning from back into society.

"One thing we know about prisoners is that eventually they'll be in the community again," says Toni Sinclair, the executive director of Edmonton's Elizabeth Fry Society. "So, do we want them to come out and be further criminalized? And angry and volatile against the system? Or do we want to support them, and rehabilitate them and make sure their reintegration is successful?"

Sinclair says that failing to facilitate ex-cons burdens taxpayers, as poor job prospects can encourage repeat offences.

According to Statistics Canada, there are approximately 2,672 inmates in Alberta's provincial prison system with an average daily inmate cost of $116.89. That cost more than doubles at the federal level to approximately $298.56 per day. Sinclair says that many of these inmates are repeat offenders who could have avoided further jail time with proper attention.

The Elizabeth Fry Society specializes in providing women with that attention by offering services ranging from financial management programs to assistance in finding basic necessities. "We have women whose entire lives have been entrenched in drugs and gang lifestyles," Sinclair says. "We need to focus on things like employment, life skills, and housing. How can you make a healthy choice for yourself when you don't have a roof over your head?"

However, Sinclair points out that crime prevention is also key, and the community can provide that by offering youth alternatives. "If you grow up in a community where it is easier to join a gang than it is to join a sports team, clearly you're going to make unhealthy choices," she says.

Prisoner Justice Day was founded in 1975 after the suicide of Edward Nalon at Millhaven Prison in Bath, Ont. Nalon killed himself after guards left him unattended in solitary confinement. His death spurred a rise in inmate activism demanding better treatment and living conditions in the Canadian prison system.

Sinclair hopes that events like Prisoner Justice Day will continue to spread awareness about the hurdles faced by reintegrated criminals, and that people will continue to get on board to help. "It takes a village to raise a child," she says, "and it takes the entire community to reintegrate a woman or man successfully." —*Andrew Paul*

NORTH AMERICA · ENVIRONMENT KLEENEX MAKER CUTS DEAL WITH GREENPEACE

The maker of Kleenex paper products has reached a major agreement with environmental activist group Greenpeace.

On Aug. 5, Kimberly-Clark agreed to use recycled sources of fibre in their products, and to purchase pulp from logging operations that are certified by the Forest Stewardship Council, meaning they must adhere to conservation rules. The goal is to increase the amount of recycled or certified fibre used in Kimberly-Clark products to 40 per cent within the next two years, a large jump from former levels.

Richard Brooks, the forest campaign co-ordinator for Greenpeace, calls the agreement monumental. "Because of the size of Kimberly-Clark," he says, "and because they use 4.5 million tonnes of fibre every year, the impact is going to be massive."

Greenpeace had campaigned for five years against Kimberly-Clark, citing poor forestry practices resulting in the destruction of wildlife and ancient trees in Canada's boreal forest.

The group's "Kleercut" campaign included crashing the set of a Kleenex commercial. The commercial involved employees of Kleenex giving bystanders the opportunity to sit on a couch, share touching stories, and cry into a Kleenex. Greenpeace activists posed as innocent passers-by, and then shed tears on camera about the company's use of virgin fibres.

In exchange for Kimberly-Clark's commitment to sustainable forestry practices, Greenpeace has agreed to cease the Kleercut campaign.

Brooks stressed that Greenpeace is optimistic because the company has already pulled the plug on some suppliers which don't meet the group's standards. "I think it's really important for people to understand that it is not just words on paper in terms of this policy," he says. "It is words on paper that are backed up by commitment. And we've already started to see the change." —*Caroline Barlott*

UNION (cont'd from p. 7)

Community Counselling Centre. He has been working with prostitutes and ex-prostitutes for eight years, and has worked with approximately 30 women and men in Edmonton. "For me," he says, "the key issue is whether or not choices are really freely made and consensual. The truth of the matter is that most of them simply don't have a viable option. Most of them got into prostitution when they were teenagers. Who can honestly say that a 14- or 15-year-old girl really wants to have sex with a 45-year old man? Come on. Get real. This is ridiculous. People don't choose those situations. They do it because they have to."

Although a 1995 Statistics Canada study backs up Walker's claim that many adult prostitutes began sex work in their teens, it also says only three per cent of reported arrests were among the 12- to 17-year-olds. The report also says that could mean that many underage prostitutes are diverted to social agencies instead of put though the court system.

There are four big factors that can lead women into prostitution, Walker says: a history of sexual abuse; desperate poverty; homelessness; and drug addition. In his work, not one of the women he has seen has experienced fewer than two of those factors. "How can you say that they have freely chosen this economic activity?" he asks. "To me that's just nonsense."

Former Regina sex trade worker and now Edmonton resident Gloria Neapetung's life history reads like a chilling case study of a woman vulnerable to a high-risk lifestyle like prostitution. At the age of 14 she began leaving her home for short periods because of sexual abuse. She worked the streets off and on while still at home and going to school.

"I started staying away from home a lot and started hanging around an arcade downtown," she recalls. "I met a few girls that were a little older than me and they told me I would make good money because I was young."

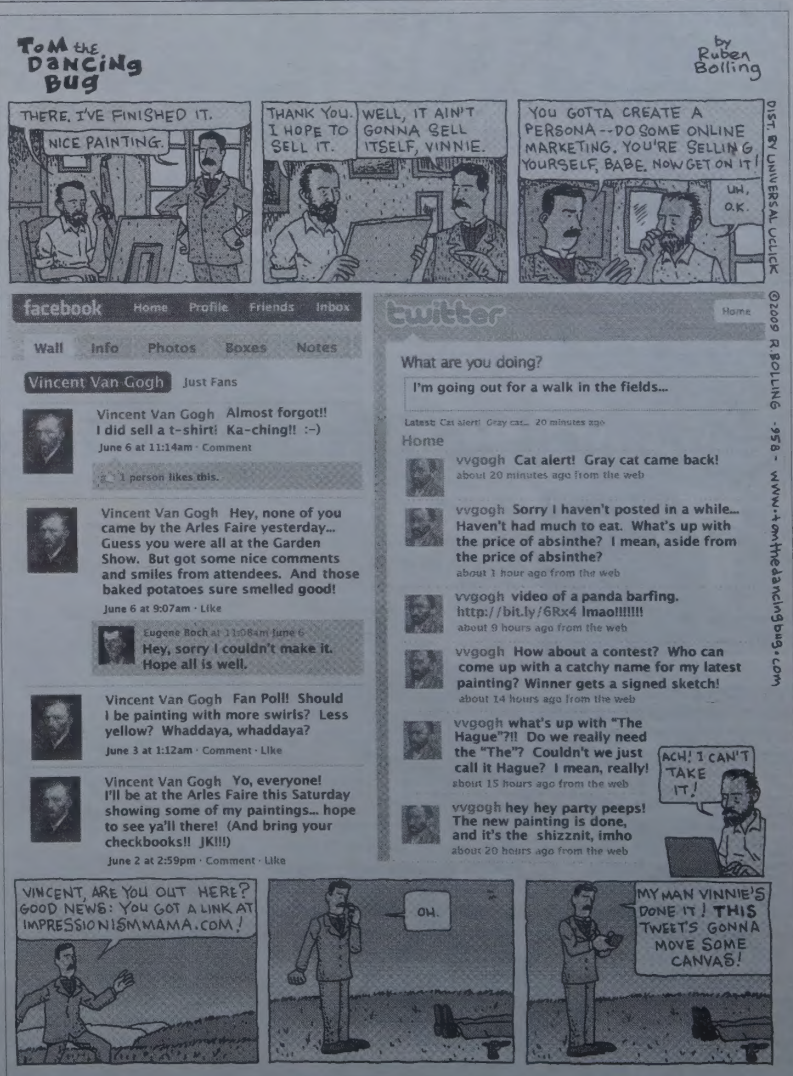
She looks astonished when the idea of a woman choosing sex work comes up, and says she never made a clear decision to sell herself. "That's how I fed myself and clothed myself," she says. "To eat, yeah, to survive. I was 14. I came from a small town.... I was too ashamed to go back to my dad and say that I needed help."

She later got married and had children, but still worked as a prostitute to support a drug habit. She spent more than a decade working the streets. Now in her late 30s, having served a four-year stint in prison, Neapetung has left the streets and is completing high school upgrading, as well as taking Cree language classes. "I'm in a better place," she says. "I've come a long ways from that violent, drug-dealer and prostitute."

Support for people like Neapetung is a part of Davis' vision of a sex trade union. She also knows women who want to get out of the sex trade, friends who have been on the streets for decades. Certainly, she supports programs aimed at giving exploited people an exit strategy, especially those who are working at the street level or are underage. Indeed, she has also recently applied for a grant to create a café staffed and run by former sex trade workers.

Davis knows that not everyone in the sex trade made a choice to be there, but she's adamant in defending those do. "It's our human right to choose employment over poverty," she says, "and to be safe at work."

Visit www.seemagazine.com for previous articles in our sex series.



COMMENTARY · FEDERAL AFFAIRS | 927 words

Belly Up To The Bar, Boys!

OUTSIDE POLITICS MAURICE TOUGAS

SO WHAT IF THE FOLK FEST GOT SHAFTED? FUNDING FOR TOURISM EVENTS IS NOTHING BUT PORK-BARREL POLITICS

So, did Edmonton get screwed out of its rightful share of the federal government's Marquee Tourism Events cash?

No, actually. We'll get our share of this government pot o' gold next year. Edmonton isn't getting screwed. The taxpayer has that privilege.

Last week, the Harper government handed out the first round of funding from the Marquee Tourism Events economic stimulus program. The program, one of the government's many multibillion-dollar giveaways designed to give the impression of doing something, *anything*, about the recession, is a $100 million program to support "marquee" tourism events. According to the government, a marquee tourism event is "an annually recurring world-class event [that] generates significant levels of tourism and aims to attract a significant amount of international media attention to Canada as a tourism destination." The "significant" level of tourism is defined as at least 10 per cent, a laughably low figure; the crummiest town fair probably gets 10 per cent of its visitors from out of town. Simply put: if you've got a big-time event, belly up to the bar, boys, because the money is a-flowin'!

The first recipients of government (a.k.a. taxpayer) largesse were an eclectic lot, from the brawny Calgary Stampede to the somewhat less brawny Pride Week in Toronto. Missing from the list was the Edmonton Folk Music Festival, the beloved local event that has risen to iconic status (which is without doubt the most overused word in the media today). The Folk Fest's reputation is such that it could feature Bobby Curtola as the headliner and it would be praised for its "retro ironic" programming choice. It's a smash hit every year, with audiences snapping up all available tickets within days or even hours of their going on sale.

Despite its success, the Folk Fest got nary a sou. Folk Fest artistic director Terry Wickham was apoplectic about the snub. He told the *Journal* the snub was "a disgrace" and a "joke," and demanded an inquiry.

He has a right to be angry, I suppose. The Winnipeg Folk Festival got $363,256, and the Calgary Folk Music Festival got $291,375. The Edmonton festival is considered the best in Canada (so we've told ourselves for years; I have no idea if this is true), so not getting any money from the Tory slush fund is a bitter pill to swallow.

To make matters worse, if that's possible, the zombie that is the Edmonton versus Calgary rivalry rose from the grave. (Let's be honest, Edmonton. It's over. Calgary is bigger, richer, flashier, and more powerful.) Not only did the Calgary Folk Fest get a wad of cash, but the Stampede got $1.9 million as well. Still, it wasn't a total loss, as the Fringe got $414,300, and the Rexall Edmonton Indy another $400,000, so it's not like we were shut out.

I DON'T BLAME ANY OF THESE GROUPS FOR GOING TO THE GOVERNMENT, OPEN HAND EXTENDED, LOOKING FOR CASH. NOBODY TURNS DOWN FREE MONEY. BUT GIVING MONEY TO HUGELY SUCCESSFUL AND ESTABLISHED EVENTS IS LIKE GIVING MONEY TO THE BRICK TO OPEN AN FURNITURE STORE.

Am I outraged! No, not about who got the money. It's a two-year program, so there's a good chance the bureaucrats in charge just divvied up the dough to different cities and different events, planning on sending the next round of funding to different events. (I can just hear the discussion: "OK, so we'll give money to the Fringe this year and the Folk Fest the next. The Stampede this year, the Edmonton exhibition next year. That oughta keep those hicks happy.")

I'm not upset that the Folk Fest got the shaft. I'm upset that the government is giving *any* of these groups money.

The Harper government has never been known for being arts and culture-friendly. Cuts to arts funding blew up in their faces just before the last election, and might have even cost them seats in Quebec, where funding for the arts is a motherhood issue, as opposed to here, where the level of arts funding couldn't sway a single vote. (Example: after the *Journal* broke the story about the Folk Fest snub, there was hardly a peep from the letters to the editor brigade.)

The Marquee Tourism Events program is an attempt to correct that problem by giving money to artsy-fartsy groups without sounding like giving money to artsy-fartsy groups. By using the rubric "tourism," the Harperites are giving the impression of creating jobs. What a load. No jobs will be created by this $100-million boondoggle; most of the money will go towards increased advertising, and maybe the occasional stage.

Another question: why would the government give millions to already hugely successful, pretty much recession-proof events? How do you justify almost $2 million to the Stampede, which already benefits from provincial government largesse? Or how about the Just for Laughs event in Montreal – which is nothing less than a small industry, providing thousands of hours of TV for the Comedy Network – getting $3 million?

(Here's a shocker: Quebec events made out like bandits, getting more than $13 million.)

The Shaw and Stratford Festivals got more than $5 million between them. Various festivals devoted to jazz and blues – musical genres popular with approximately two per cent of the population – took home nearly $6 million, including $3 million to the Montreal Jazz Festival.

I don't blame any of these groups for going to the government, open hand extended, looking for cash. Nobody turns down free money. But giving money to hugely successful and established events is like giving government money to the Brick to open a new furniture store. I'm in favour of long-term, reliable assistance for arts and culture groups, but this marquee program reeks of vote-buying.

Maurice Tougas is the former Liberal MLA for Edmonton-Meadowlark.
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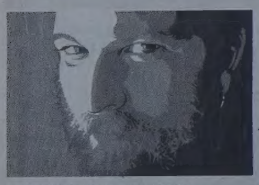
COMMENTARY · SIDEWALKS | 703 words

Mommied To Death On Whyte Avenue



HIDDEN NINJA FISH GRIWKOWSKY

EPS AND OLD STRATHCONA ARE TRYING TO KEEP WHEELS OFF THE STRIP IN ANOTHER CONTROLLING CAMPAIGN

The tall and matching set of foot policemen veer into each store, beaming with friendly faces. Canvassing Whyte Avenue yet vigilantly bulletproof, our two chipper uniforms are confident to find no resistance to their single-page handout.

Held aloft like an A+ report card, presented is a co-production between the EPS and the ever-so-busy Old Strathcona Business Association. "SIDEWALK FOR PEDESTRIANS CAMPAIGN," the simple flyer begins, and then with concern announces this hiccup-uppercased call to arms: "Whyte Avenue Beat police officers will be taking part with the media in relation to a growing problem with cyclists, skateboarders and rollerbladers on the Sidewalks of Whyte Avenue."

That last bit would make a good Fringe play, but as we're geographically contextualized for the second time in one sentence, can we please, for all our sakes, just stress again we're talking about Whyte Avenue and its upper-class Sidewalks? The ones on Whyte Avenue?

The cop syntax is easy to shrug off, so let's. But do we really get behind the implication of the language involved? Particularly this idea we the media are a willing conspirator against, regarding choice of movement, "a growing problem"? Which is to say, 'these people are a growing problem because business associations and EPS have decided they're a growing problem.' The evidence-free science of it just stinks.

Also, I have this funny problem, which is that I'm still kind of into informed choice. Adult responsibility as I move about. Not having every single fucking possible action of mine being all mommied to death, from whether I should give money to panhandlers, be able to view quality graffiti, or even cross the street in the middle of a block when I have a clear line of sight six blocks down.

I bet that, like you, I'm just not a big fan of rules put there for the sake of someone having something to talk about at the business association meetings, which I personally feel is a rather useless and demanding organization.

Go on and ask the shopkeepers themselves what they think. There are probably a few who own knick-knack shops who just *love* to be told what to do by complete strangers, but I suspect not many...

Though, about this "growing problem." Did I miss the headlines? You know, the ones about a rising wave of casual murder attributed to cyclists, skateboarders, and rollerbladers, wheel-butchering innocent pedestrians, each other and themselves in uniquely dangerous low-speed collisions between the parked Patriots and Second Cup? No, wait: cyclists die when cars hit them on *roads*, that's right.

Like the boys in Kraftwerk, I'm a street-peddler, incidentally – one who even hand-signals, which is more than I can say for 80 per cent of drivers in Alberta now.

But I'm arguing for riders, particularly the young, to be able to ride their bikes (or skateboard home or rollerblade to the gay video store) at a reasonable speed, obeying traffic signals at sidewalk intersections. Punish any jerk who crashes into you, no problem. But really, that's such a minority of the kids on cruiser bikes and conscious shlubs trying to get to the record store.

I'm arguing this entire conversation is about an established power structure suppressing a certain *type* of person off the beachfront of a fairly gaudy outdoor strip mall.

Especially notable, if you stand observant, a thing that actually claims so much of this precious arterial real estate happens to be ridiculously intrusive, flow-clotting baby Hummers, pushed by some of the most closed-minded and just plain fucking *rude* people in the entire galaxy in terms of personal space. As a people, those lumbering behind Brontostrollers are conveniently left unmentioned in this storm of official piss aimed at anyone fit and environmentally-savvy enough to employ kinetic technology to get from point A to point B.

You complain about cyclists on "your" sidewalks because their flow is different than yours, yet arbitrarily allow them no such right.

Well, don't worry about it – you've obviously already won in keeping every little detail on its proper leash down here, except the fact the actual stabbers and ravagers of Whyte don't use skateboards or collapsible bikes to get away from the crime scene, but they do keep killing.

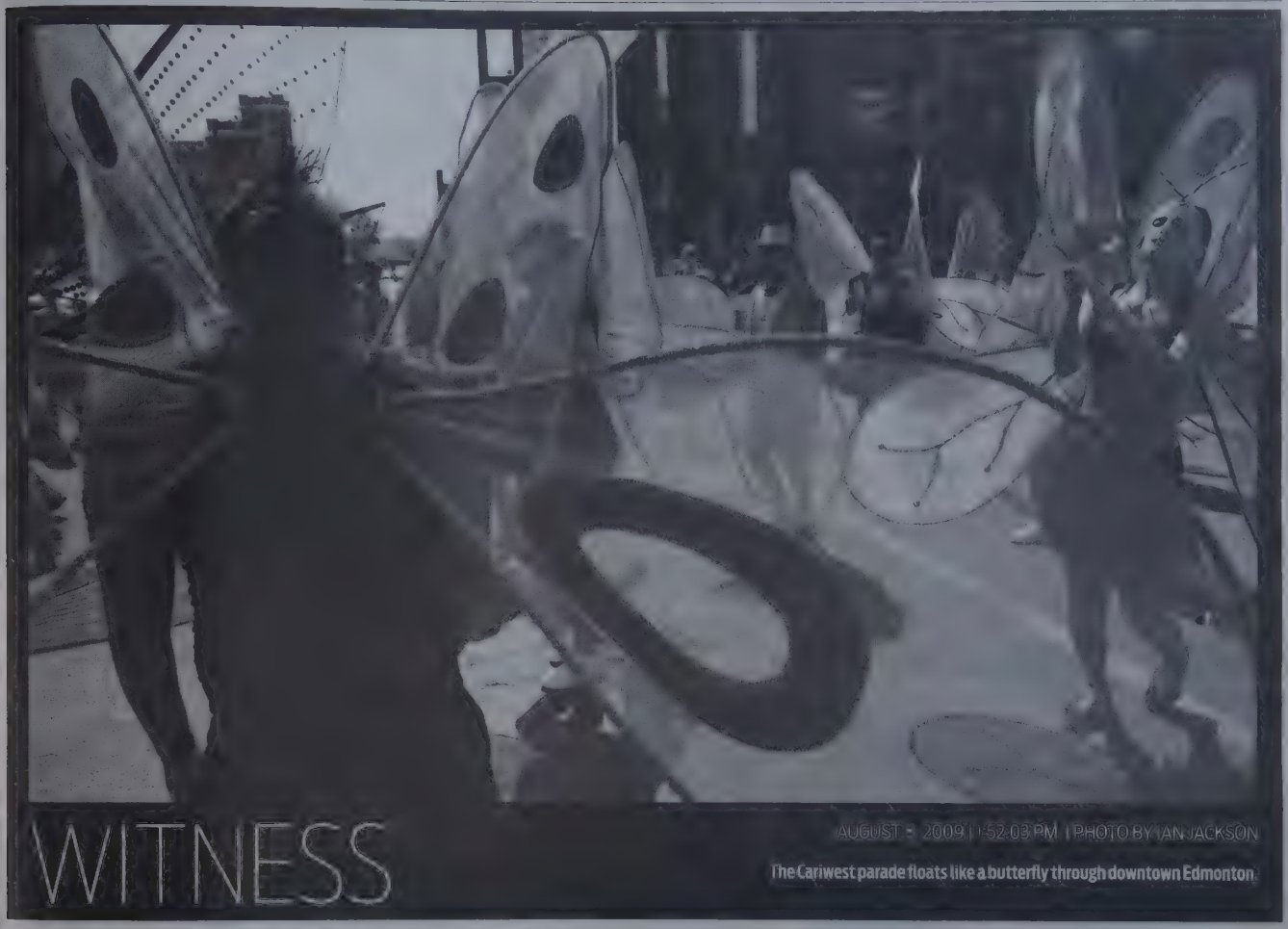
lookback

WEEK IN REVIEW

QUOTE OF THE WEEK

"HE DUCKED INSTEAD OF HELPING THE PRESIDENT COUNTER REPUBLICAN DISINFORMATION.

– *GLOBE AND MAIL* COLUMNIST NORMAN SPECTOR, ON STEPHEN HARPER'S PERFORMANCE AT THE THREE AMIGOS CONFERENCE IN GUADALAJARA



WITNESS

AUGUST 3 2009 | 1:52:03 PM | PHOTO BY IAN JACKSON

The Cariwest parade floats like a butterfly through downtown Edmonton.

OUR COMMENT ON THIS WEEK'S NEWS

ALBERTA · GRIZZLIES
KEEP BAN ON HUNTING BEARS

Ted Morton, the minister of Sustainable Resources Alberta, will review the province's ban on grizzly bear hunting this year.

The ban was instituted in 2006 for three years so that the province could obtain a clearer understanding of the Alberta grizzly bear population.

Reports show there may be fewer than 500 bears left in the province, and a federal report released this week suggests the bears may never return to their natural habitat in much of the prairies. Human incursion into wild areas — especially with roads and resource development — is the main culprit.

Of course, Alberta has known for years that the grizzly bear population is disappearing. "We've certainly known since the plan in 2004," said Nigel Douglas, a conservation specialist with the Alberta Wilderness Association, in a 2008 story in *SEE Magazine*. "And we've known it way before then — that we need to do something, and we need to do it urgently. And we still haven't done anything yet. That's the frustrating thing."

So why is Morton still deliberating about extending the hunting ban? Even if the grizzly bear population has rebounded over the past three years — a very unlikely best-case scenario — scientists don't expect the grizzlies to return to their habitat east of the Rocky Mountains *ever*.

We strongly urge Morton and the Alberta government to uphold the ban on hunting grizzly bears, and for the federal government to list them as at risk.

CANADA · IGGY
THE BOY WHO CRIED WOLF

A Strategic Council poll in *The Globe and Mail* this week puts federal Liberal leader Michael Ignatieff two points behind the ruling Tories, down from the 35 per cent he was rated at in May, and at about the same level as Stéphane Dion before heading into the 2008 federal election.

While public opinion polls could shift dramatically, especially if the Liberals announce a new policy platform in the fall, we're actually hoping this dip will send Iggy a message. You have threatened to pull the plug on the government far too often.

Take the summer deal on Employment Insurance, which it seems now was not really about avoiding a summer election (something we're sure no one except maybe the Bloc and the NDP were really interested in), but to make Iggy look strong. The Liberals also called for more stimulus funding before anyone had a sense of what was actually happening in the economy. Now, we've clearly supported spending on infrastructure, but we also know it can take time for money to move though the economy.

Admittedly, we love elections as much as the next political junkie. But we'd also like to see some actual progress on the economy and Employment Insurance before we head to the polls again. Let's make the next election about a real issue, and not just about the three stooges who want to become Prime Minister.

BY THE NUMBERS

DISAPPEARING BEARS
KNOWN GRIZZLY BEAR DEATHS CAUSED BY HUMANS
SOURCE: GOVERNMENT OF ALBERTA

DINING · INDIAN · BY SCOTT LINGLEY | 907 words

A Blur Of Indian Flavours

THE LARGE PORTIONS AT FLAVORS OF INDIA MADE FOR A SATISFYING ALBEIT MEMORY-WIPING POST-FOLK FEST REPAST

FLAVORS OF INDIA
11132-82 Ave, 421-8767

Here's an unreliable narrator for you: if it weren't for the receipt I found in my wallet later, I wouldn't be 100 per cent sure my meal at Flavors of India even happened. Any regular Folk Festgoer probably knows the drill: heat-hammered and sun-stoned from a day's worth of blazing sun, marching up and down hills and perhaps a few glasses of Big Rock product to the good, you arrive at suppertime light-headed, rubber-legged, and in need of some smelling salts, or at least a good nap. Add to that an ill-advised round-trip bike ride across town to freshen up for the mainstage and you've got a perfect storm of unreliability.

Flavors of India has taken the place of Kabuli Grill in Campus Plaza's eclectic agglomeration of dining-out venues, alongside a "state lounge" (whatever that is), Edmonton's favourite drunk pizza, a pita place, a burrito place, and a tea place that makes sandwiches and soup and things. FOI, if you like, even tries to bridge the gap between lightboard-menu, cafeteria-style takeout counter and gracious table-side service. Whether the slate of vegetarian and non-veg selections from which you compile your meal constitutes real selection might be up for debate, but no individual of relatively healthy portions could argue that you don't get a hell of a lot of food for the money.

The owners of FOI have gone to a bit of trouble to install a little more ambience in the former Kabuli Grill (wall-sized lightboard menu notwithstanding, though they've also installed some cozy corners where it isn't constantly in your field of view). And from my standpoint, the food's gotten a lot better. Kabuli tended toward uninspired execution and general blandness across the many chafing dishes they scooped from. FOI is much zestier in its seasoning, so if you don't like spicy so much – particularly the cumulative effect of spice in almost every dish – consult with the friendly and helpful staff about avoid that uncomfortable heartburn and hot hoop later on.

THE TAB: $35 FOR TWO
THE GIST: AVERAGE INDIAN FARE, IMPRESSIVE PORTIONS
TRY: THE MIXED THALI ($10.99)
AVOID: TRYING TO EAT IT ALL

In immediate need of something to sustain us in our afflicted state, we ordered a couple of mango lassis ($3.99 each) and were presented with decorative copper cups of ice water. Choosing is kind of a big deal at FOI, especially if you order the mixed thali ($10.99), which entitles you to your choice of two non-veg and two veg dishes, though the potato, lentil, and chickpea dishes don't count, since a starch and a bean dish are provided as part of the deal. Also, you'll get salad.

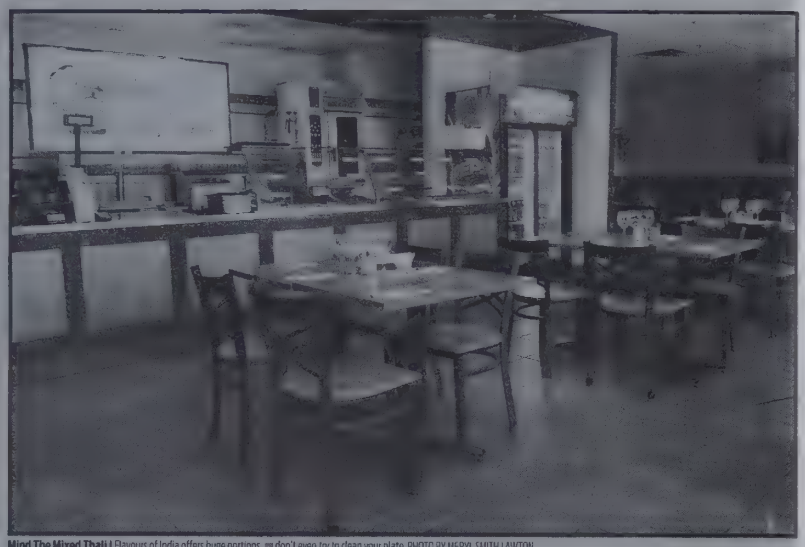
Once we had that sorted out, my co-diner opted for goat curry, tandoori chicken, masala green beans, and malai kofta; I called for lamb curry, butter chicken, mushrooms in cream sauce, and a samosa. We both opted for half rice and half curried potatoes. Now, given the price and the variety, I thought the portions would be tiny – mere thimblefuls of each selection to pour over rice. Otherwise I would never have asked for naan bread ($1.49).

But it really was an enormous amount of food. Our thalis came out on giant metal prison trays that took up half the table each and, in fact, there was a generous portion of each selection, plus channa or lentil dal, plus a big heap of starch. And in my case a squat samosa perched on a puddle of tamarind sauce. Ravenous, I forgot the first rule of eating Indian food (eat slowly!) and attacked my multi-hued repast, slopping dark brown lamb curry over rice, decimating the crusty samosa with my fork, shoveling potatoes and chunky dal into the same mouthful, pounding back the sweet, yogurty lassi to beat back the cayenne inferno amassing on my tongue. The plate of iceberg lettuce, cucumbers, onions, and light vinaigrette looked like a good antidote to the burn too, until I uncovered half a green chili pepper still bearing all its incendiary seeds.

Some of the food was quite good. The lamb and goat curry were distinctive but consistently tender and generously portioned; the malai kofta (vegetarian dumplings in buttery sauce) melted in the mouth; the potatoes packed a serious curry punch but didn't taste like heartburn. The rest I find it hard to vouch for, so much of it went down my gullet in a delirious blur. It seemed to me the chicken had been cooked prior to being added to the gravy of the butter chicken, of which I didn't entirely approve; the mushroom dish was just sliced up mushrooms in one of the sauces that was probably already on my plate. And takeout places should be legally prohibited from calling their bread naan when it comes out of a bag instead of a brick-lined oven.

It must have all at least been palatable because, by the time I recovered my senses, I had dramatically overeaten. When I stood up, I felt like I had permanently gained weight from the meal I'd just tried to finish. My co-diner had made an even smaller dent in her heaping tray and waved off dessert as an impossibility.

This feast, delivered with utmost courtesy and attentiveness, cost about $35 and probably could have fed two more people. But like I said, this time out you might not want to take my word for that.



Mind The Mixed Thali | Flavours of India offers huge portions, so don't even *try* to clean your plate. PHOTO BY MERYL SMITH LAWTON

edster's dictionary

LOCAL VOCAB · BY TRENT WILKIE

cinemaudlin

NOUN · A person who will watch any film that is shiny, new, and well-marketed. Also known as "Deer In Headlights Disorder." **"The new *G.I. Joe* movie grossed over $100 million in its opening weekend. Cinemaudlins all over the world were asked for their opinion, but they had none. They were still waiting to be told what it actually was."**

frunge

VERB · To participate in the underground anti-theatre sports-themed theatre festival held in various sports facilities around Edmonton. **"Frunging became popular with the jocks when they got sick of hearing about the Fringe. Now, all over Edmonton, you can see recreations of historical sports happenings: Joe Carter's World Series home run, Paul Henderson's summit series shot, and Patrick Kane's two dime beating of a Buffalo cab driver."**

Teen-Sex Choice Awards

NOUN · The new and more honest incarnation of the Teen Choice Awards. **"Through the Teen-Sex Choice Awards, we are educating America's youth on how to expose yourself as scandalously as possible without actually breaking the law."**

check out new vocab every week

AROUND TOWN • **FRINGE** • BY ANDREW PAUL | 672 words

Fringe Newbies, Step This Way

THERE'S A RIGHT WAY TO FRINGE, AND THERE'S A WRONG WAY. LET *SEE* SCHOOL YOU ON THE CORRECT APPROACH

There are few things worse than waking up at 5 a.m. spooning a wild animal in the river valley because you arrived unprepared for the Edmonton International Fringe Festival the day before. Sounds crazy, we know, but things like this happen every year simply because people walk into the festival without a solid plan of attack.

Which is why we've assembled this easy-to-follow guide to surviving the Fringe. If we can prevent just one Fringer from passing out in the valley, our work is done.

The first thing you'll need is a **Fringe guide**, which can be found at any 7/11, as well as Audrey's, Chapters, and Greenwoods bookstores. The price is $6, but the information it contains is invaluable. Then you'll need **transportation** to the Fringe grounds, or to the BYOV of your choice. (Keep in mind that some of the BYOVs this year – including The Avenue Theatre, New City, and La Cité Franocphone are not located in Old Strathcona.) Use public transit. If nothing else, the ride over will condition your body to the sweaty environs of the makeshift theatre spaces you'll find yourself in during the day. If you want a special transit treat, ride the **old-school streetcar** from 109 Street right into the heart of the Fringe grounds.

Once you arrive, pick out a couple of shows, and **purchase your tickets** from the Fringe box office in the lobby of the TransAlta Arts Barns. (Although if you're *really* prepared, you'll already have ordered them online at **www.fringetheatre.ca**.) We preview five of the more promising shows in this week's cover spread, but there are actually more than 140 productions in this year's festival, from knockabout improv to deep-dish drama. "Are there any plays about zombie attacks?" you ask plaintively. Yes there are. Two of them.

Once you've settled on a show, you can kill the hours until curtain time by watching some **buskers** perform. (They're easy to spot: they're the folks riding unicycles and inserting meathooks into their nostrils.) Now listen carefully: these freaky but kind souls depend on the cash collected at the end of their performance, so if you watch the show, be a mensch and pay for it. If you don't, why, you're kind of a shoplifter, aren't you? Just saying.

After the buskers, refuel your body with **a tasty snack** from one of the dozens of foodmongers on the grounds. Make sure you wash down that green onion cake, grilled sandwich, or plateful of curry with plenty of water, because it's time to visit the heart of the Fringe: **the theatre**. Fortunately you already have your tickets, so there's no excuse to be late for the show. If you are, you're hooped. No matter how desperately you beg (or how seductively you bat your lashes), the theatre techs will not let you in once the doors close.

After the show, you'll probably be dehydrated and fiending for a beer. Proceed immediately to the **beer tent** – you'll find a couple on 83 Avenue, one in front of Walterdale Playhouse and the other near the Varscona Theatre. The other is tucked behind the Arts Barns – that's the one the artists tend to hang out in, in case you want to do a little stargazing. Come Monday, you'll want to browse through *SEE*'s special **Fringe Review issue**, Edmonton's most comprehensive and authoritative guide to the festival's best and worst plays.

Your final stop of the day is at **Gino's Italian Kitchen** (7618-104 St, a.k.a. BYOV E). Vibe Tribe is hosting Fringe afterparties there from 10:30 p.m. to 2 a.m. every night of the festival. What you do while you're there is your business.

Fortunately, after the party wraps up, your car will be safely parked at home far away from your drunken fingertips. Be responsible and **call a cab** to whisk you back to the comfort of your bed, where your dreams will take on a genre-bending, edgy new flavour. Or maybe they'll merely contain only one or two characters.

Follow these instructions, and you'll have a safe and happy Fringe experience, and give our long-suffering river valley wildlife a well-deserved break. Happy Fringeing, folks.

EVENTS

15TH ANNUAL CADDIE CLASSIC GOLF TOURNAMENT *PETROLEUM GOLF & COUNTRY CLUB, 215 ST & 9 AVE, AUG 19* Presented by the Boys & Girls Clubs of Edmonton. Doors at 8 a.m. Info: 917-6653.

ARTS MARKET *CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE, TO AUG 22* Artists and artisans sharing unique gifts with local flavour. Every Sat. From 10 a.m. to 2 p.m. Info: www.thecarrot.ca.

COWBOY POETRY AND COUNTRY MUSIC FESTIVAL *STONY PLAIN EXHIBITION PARK, STONY PLAIN, AUG 14-16* Features poetry and music. Info: www.stonyplaincowboypoetry.com.

EDDIE BUS TOURS *VARIOUS LOCATIONS, VENUES CHANGE, TO SEP 7* Edmonton's hop on, hop off sightseeing tours. Info: www.eddiebus.com.

EASTWOODFEST: A STREET DANCE CELEBRATION *EASTWOOD COMMUNITY HALL, 84 ST & 118 AVE, AUG 15* Features Art, live music, street performers and more. Doors at 11 a.m.

EDMONTON GHOST TOURS *WALTERDALE PLAYHOUSE, 10322-83 AVE.* Meet in front of the Rescuer statue next to the Walterdale playhouse. Tickets: $5. Mon-Thu at 9 p.m. June 22 until August 20. Info: www.edmontonghosttours.com/289-2005.

FARMERS MARKET *ALBERTA AVENUE COMMUNITY CENTRE, 9218-118 AVE.* Every Thu, year round. Doors at 2 p.m.

FREE FAMILY ART NIGHTS *NINA HAGGERTY CENTRE, 9704-111 AVE.* For parents and children up to 17. Every Thu. Doors at 6:30 p.m. Info: 474-7611.

HOW TO FIND THE MAN OF YOUR DREAMS *FANTASYLAND HOTEL, (WEM), AUG 13* Discussion surrounding relationships, and empowering women to gain the knowledge and confidence. Doors at 6 p.m. Info: 760-2606.

INTACT FULL MARATHON *CITY HALL, #1 SIR WINSTON CHURCHILL SQUARE, (99 ST. AND 102A AVE.), AUG 16* Local and visiting runners and walkers. Doors at 6 a.m. Info: www.events.runningroom.com.

MELODY THOMAS SCOTT *RIVER CREE RESORT AND CASINO, WHITEMUD DR. AND WHITEMUD RD, ENOCH, AUG 15* Meet Nikki Newman of "The Young and The Restless". Doors at 1 p.m.

NORMA JEAN PRATT MEMORIAL GOLF TOURNAMENT *SHERWOOD PARK GOLF & COUNTRY CLUB, 223 SHERWOOD PARK, AUG 14* Includes 9 holes of golf, power cart rental, dinner, prizes and silent auction. Doors at 2 p.m. Info: www.saffron-ssac.com/449-0900.

OLD TIME PENNY CARNIVAL *RUTHERFORD HOUSE, 11153 SASKATCHEWAN DRIVE, U OF A CAMPUS, AUG 16* Complete with a fishpond, penny throw, ring toss and other old fashioned carnival games. Doors at 12 noon. Info: 427-3995.

ROYAL CANADIAN NUMISMATIC SOCIETY 2009 CONVENTION *DELTA HOTEL & CONFERENCE CENTRE, 4404 GATEWAY BLVD, TO AUG 15* Bring together those individuals interested in collecting and studying Canadian coins and paper money. Info: www.edmontoncoinclub.com.

SONIC 1K AND BEER GARDEN *MACEWAN DOWNTOWN CAMPUS, 106-104 AVE, AUG 15* 5th annual event to raise money for the Youth Emergency Shelter Society. Doors at 3 p.m. Info: www.sonic1029.com.

SWING DANCE AT SUGAR FOOT STOMP *ORANGE HALL, 10335-84 AVE.* Beginner lessons followed by dance. Every Sat. Doors at 8 p.m.

TAROT CARD READINGS *THE HAT, 10251 JASPER AVE.* Doors at 7 p.m.

TRADER'S FORUM *SHAW CONFERENCE CENTRE, 9797 JASPER AVE, AUG 16-18* A buying tradeshow open to the owners of the dollar/discount stores. Info: www.tradersforum.ca.

TRIAL FUNDRAISER/ADOPTION EVENT *KILLARNEY COMMUNITY LEAGUE, 8720-130A AVE, AUG 15* Non-profit fundraiser for Second Chance Animal Rescue Society. Doors at 8 a.m. Info: 466-7227.

WEM ADVENTURE CAMP *8882-170 ST, TO AUG 28* Weekly from July 6 to August 28 for ages 7-12. Info: westedmontonmall.com/444-5320.

WRITERS' CIRCLE *CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE.* Writing workshop every Tue of month. Doors at 7 p.m.

LEARNING

THE ARTERNATIVE *PROFILES PUBLIC ART GALLERY, 19 PERRON ST., ST. ALBERT, AUG 13* Program for youth 13 to 17 explore art-making in a professional gallery setting. Info: 460-4310.

BAND TOGETHER *ALBERTA COLLEGE CONSERVATORY OF MUSIC, 10050 MACDONALD DR, AUG 17-21* Designed for students who have band experience Info: 633-3705.

FROM SHUTTER BUGS TO DISTANT DUCKS: WILDLIFE PHOTOGRAPHY FOR EVERYONE *ROYAL ALBERTA MUSEUM, 12845-102 AVE, AUG 16* John Acorn teaches the tricks to capture impressive nature photos. Doors at 1 p.m. Info: www.royalalbertamuseum.ca/events.

SPANISH IMMERSION SUMMER CAMPS *GOOD NEWS CHURCH, #2, PRIMROSE BLVD, TO AUG 14* Ages 4-12 Info: www.escint.com/ 640-6012.

SING! SING! SING! *GRANT MACEWAN SOUTH CAMPUS, 7319-29 AVE, AUG 17-21* For ages 7 to 10. Info: 633-3705.

TOTAL'S UNDER THE BIG TOP FESTIVAL *FESTIVAL PLACE, 100 FESTIVAL WAY, SHERWOOD PARK, TO AUG 13* Day camps for ages 6-17 includes magic, puppetry and physical theatre. Info: www.festivalplace.ab.ca/449-3378.

TRADITIONAL PAINT STUDIO *ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE, TO AUG 14* 2D media classes for ages 13-17. Doors at 1 p.m. Info: www.artgalleryalberta.com.

QUEER

BISEXUAL WOMEN'S COFFEE GROUP *VARIOUS LOCATIONS, VENUES CHANGE* A social group for bi-curious and bisexual women. Every 2nd Tue of the month. Doors at 8:00 p.m. Info: www.groups.yahoo.com/group/bwedmonton.

DARK 'N DIRTY *PLAY NIGHT CLUB, 10220-103 ST, AUG 14* Doors at 9 p.m.

MEN TALKING WITH PRIDE *PRIDE CENTRE, 9540-111 AVE.* A social discussion group for gay, bisexual and transgendered men to discuss current issues and to offer support to each other. Every Sun. Doors at 7 p.m. Info: robwells780@hotmail.com.

SENIORS DROP-IN *PRIDE CENTRE, 9540-111 AVE* A social and support group for seniors of all genders and sexualities to talk, have tea and offer each other support. Every Tue and Thu. Doors at 1 p.m. Info: tuff@shaw.ca.

TESG *PRIDE CENTRE, 9540-111 AVE* Transgender Education and Support Group: Education and support for transgender, transsexual and questioning people in any stage of transition. Second Tue of month. Doors at 7:30 p.m. Info: admin@pridecentreofedmonton.org.

YOUTH UNDERSTANDING YOUTH *PRIDE CENTRE, 9540-111 AVE* Every Sat @ 7 p.m. Info: www.yuyedm.ca, or phone 248-1971.

> THERE SHOULD BE **SOME SORT OF THERAPY** WHERE PEOPLE GET AN ORCHESTRA TO HANG OUT WITH THEM FOR A DAY.

MUSIC PREVIEW · FROM A GOOD NEIGHBOURHOOD · BY JESSE LOCKE 1625 words

Feeling Down? Hire A 16-Piece Orchestra!

THAT PRESCRIPTION FOR CHASING AWAY THE BLUES SURE WORKED FOR L.A. INDIE ROCKERS SILVERSUN PICKUPS

SILVERSUN PICKUPS
w/ Manchester Orchestra, Cage the Elephant. Edmonton Event Centre (WEM). Fri, Aug 14. Tickets: $28.50, available through Ticketmaster (451-8000/ticketmaster.ca)

We Feel Faint | Silversun Pickups named themselves after a liquor store, and they unveil a lush new sound on their new disc, *Swoon*. PHOTO COURTESY OF DANGERBIRD RECORDS

Like so many gangster rap artists before them, Silversun Pickups have respect for their 'hood. The shoe-gazing indie-rock four-piece takes its name from a nightly activity undertaken at Silversun Liquor, a seller of spirits located in the members' home district of Silver Lake, Los Angeles. However, on top of providing the shop with instant cool cred, the band's intention was to give props to a neighbourhood that has also counted Elliot Smith, Beck, Pavement, Lou Barlow, Karen O, Jane's Addiction, The Red Hot Chili Peppers, and even Tom Waits among its past residents.

"It started off like so many great neighbourhoods in Los Angeles – cheap!" laughs Silversun frontman Brian Aubert. "People used to think it was too sketchy, but it really wasn't, so a lot of artists moved there and suddenly it was the most expensive spot in the city. Now it's really gentrified, but all of the clubs are still going strong. If you're at all left of centre, it's definitely the place you should be."

Coming up in the mid-2000s alongside fellow Silver Lake residents Autolux, Rilo Kiley, Sea Wolf, and Earlimart (not to mention their slightly stranger counterparts No Age, Abe Vigoda and HEALTH, all centred around the downtown L.A. all-ages venue The Smell), Aubert says it was the city's fertile music scene that inspired him to take a kick at the can himself. "It just stripped away all the myths," he says. "I realized, 'If *those* knuckleheads can do it, then I can too.'" However, the group soon matched or surpassed the success of their peers on the strength of their debut album *Carnavas*, with the hit song "Lazy Eye" later featured in games in both the *Guitar Hero* and *Rock Band* series.

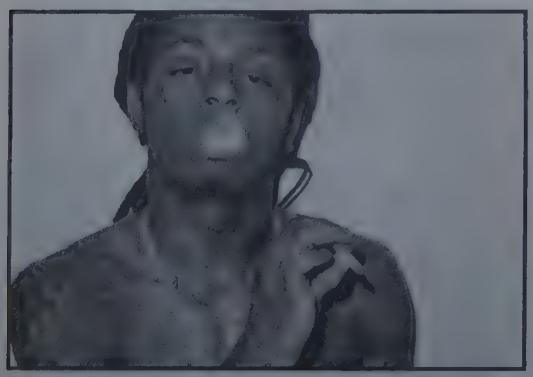
"We did so well with *Carnavas*, and it was awesome, but we certainly didn't have any calculations and we still don't swim in those waters," Aubert says. "The fact that we became popular with a song like 'Lazy Eye' is just amazing, because it's really long and weird. I actually had to find people to tell me where the chorus is. It's a Songwriting 101 teacher's worst nightmare.

"That said," he continues, "our success has resulted in the fact that we're able to sit in a room and do nothing but make music. Because of that, we want to make sure we use every second wisely instead of just pissing it down the drain. We also don't want to repeat anything we've done in the past, so I almost wish there was just a 'grow' button you could hit. 'Wow, look at us, we're so much more mature as players!'"

They haven't found the magic button just yet, so for their second album *Swoon*, the Pickups did what so many bands faced with a larger budget have done before: Add orchestral arrangements. Instead of simply tossing on a violin or two, however, they pushed several songs into territory verging on Metallica's *S&M*.

"If you're ever feeling sad or down, I'm telling you, just get a 16-piece orchestra behind you and you'll feel great," Aubert laughs. "There should be some sort of therapy where people get an orchestra to hang out with them for a day.

"Seriously though, we wanted *Swoon* to sound a little lusher, and knew we were going to have strings on the album, but had no idea that the quartet we had planned was going to become a 16-piece. I guess they just brought more friends. We went even further with it as well, and there's another song on the album called 'It's Nice to Know You Work Alone' that has six clarinets, two trombones, and three flutes. Now if we want to top it, our next concert will have to be on the moon."



Tha Carter Beats The Devil | Workaholic rapper Lil Wayne is going rock on his upcoming *Rebirth* album, but he's dropped hints that *Tha Carter IV* is in the works as well. PHOTO SUPPLIED

HOT TICKETS · MUST-SEE SHOWS

PROM KING
Lil Wayne
Rexall Place · Aug. 18
$59.75 | Ticketmaster

If you heard that Lil Wayne was gunned down in Louisiana last week during a fight between the Bloods and the Crips, don't panic: that was just a filthy internet rumour. Wayne was actually touring the east coast with members of his Young Money Crew — a few of whom will be joining Wayne at Tuesday's show. What *isn't* a vicious rumour (can you tell we recently took segue lessons?) is Wayne's plan to release an all-rock album called *Rebirth* in November. You may have already heard the single "Prom Queen."

REST FOR THE WICKED
Unrest Fest
New City · Aug. 14-15
$25 | At the door

Two days of the hardest thrash metal and punk rock at the most metal venue we know of in the city. From Dayglo Abortions and Tarantuja to Malignant Tumour and Driller Killer, the folks at New City have prepared a buffet of the finest tunes dedicated to death and carnage. The only prerequisites for attendance are a taste for loud music, a strong neck — and a ticket of course. If the scene downstairs doesn't tickle your fancy, the Likwid Lounge is also hosting Jucifer and their wall of speakers upstairs.

GRRRRR!
Lions For Sheep
Starlite Room · Aug. 20
$10 | At the door

After kicking ass at their high school's battle of the bands and releasing their freshman album *The Contest*, this St. Albert quintet is on a roll. But they're not stopping there: they've booked a tour that will take them through Alberta and British Columbia. They'll be joined by a few friends along the way, most notably Calgary's Grim Beat, who are in for the long haul, and Michael Rault, who will be giving them a hand on Thursday's Starlite show — not to mention six strings, and probably a tambourine.

MUSIC REVIEW · FOLK FEST! · BY SEE STAFF | 1,843 words

Folk Fest 2009: Triumph Of The Hill

Did Steve Tell You That, Perchance? | Steve Earle's Thursday night mainstage performance was our photographer's personal Folk Fest highlight. PHOTO BY ANDREW PAUL

***SEE* MUSIC WRITERS RELATE THEIR PERSONAL HIGHLIGHTS AND LOWLIGHTS FROM THIS YEAR'S FOLK FESTIVAL**

MICHAEL HINGSTON

I arrived at the festival Friday at dusk, where I was met by the formidable horn section of **The Wailers** as I approached the gate. Once inside, though, the actual brass all but took a coffee break as the rest of the band (now essentially a cover act) took us through a bunch of Bob Marley songs so ubiquitous that I've already forgotten which, exactly, they played.

With a far better seat than last year, I also got acquainted with the lost souls who stand around in the middle of sets, waving cellphones and trying to remember where they left their tarp. Fortunately, even those nomads in bucket hats and Jack Daniels hoodies could hardly distract from alt-country siren **Neko Case**, who delivered soaring versions of "The Pharaohs" and "Maybe Sparrow" with a bare minimum of between-song banter. Cheeky as ever, Case left the stage promising to get to second base with headliner **Raul Malo**.

On Saturday afternoon, Nova Scotia's **Joel Plaskett** did right by the audience at Stage 2 with his winningly low-key guy-with-a-guitar vibe. When I interviewed him back in April, Plaskett estimated he could play about 60 of his songs off the top of his head; here he attempted just that, helped out by some able accompaniment from his father Bill.

But nothing compares to **Sharon Jones and the Dap-Kings**' headlining set that night. The 4'11" Jones and her sharp-as-shurikens backing band absolutely demolished the mainstage, tearing through their library of funk and soul with precision, class, and near-manic levels of energy on Jones's part. She called a bunch of young, perky audience members onstage to dance with her, but none could keep up – the long interlude where Jones showed off a half-dozen vintage dance moves, limbs flying, in heels, is my defining memory of Folk Fest '09. A solid half-hour of their set was new material, all of it unbelievably good. After each new song, Jones would grin and ask, "Y'all like that one?" The question, I believe, was rhetorical.

KATHLEEN BELL

I like when musicians make mistakes – voice cracks, flying drumsticks, broken tuners, irrepressible laughter at some offstage shenanigans... whatever. Not only does it call attention to the fact that you are, indeed, listening to live music, but also it reminds me of the simple, unavoidable fact that we all make mistakes. To err is human – even if you're a professional. And that makes me feel better about all the stupid things I've done.

Lynn Miles, therefore, will always hold a special place in my heart for forgetting the words to one of her songs at Saturday's session with **Great Lake Swimmers** and **Old Man Luedecke**. To be clear, she didn't just mess up the words; they slipped her mind completely. Of course, Miles got a little flustered, but even sitting onstage in front of a crowd full of piercing eyes, she didn't give up. She eventually remembered the words and, dropping right back into the spirit of that melancholy tune, she sang the snot out of 'em. That's life. And it was great.

Miles, however, wasn't the only one who needed some prompts to get through a song. **Joel Plaskett** had a few sheets of paper lying at his feet Sunday morning to help him during a tune he had just written especially for the Folk Fest called "Don't Make Me Sing At 11 A.M." Future classic.

The Wooden Sky didn't forget any words, but they were a little hesitant as **Alana Levandoski** led them, along with **Slaid Cleaves**, in a cover of Neil Young's "Helpless." They were more than willing to try and, jeepers, did it come off. Levandoski sounded strong but weary. Cleaves' man did a tricky solo on mandolin and when the boys were finally comfortable and came in on that chorus, it caused a cool tingle down my spine in the burning sunlight.

Reviewers often use words like "seamless" and "tight" to praise a performance but, as I said, I like the mistakes. Folk Fest lets you look through the veneer of those flawlessly recorded albums to see the flawed people who make those songs. To me, that's perfection.

PAUL MATWYCHUK

I use the "park and ride" bus shuttle from the Butterdome to get to the Folk Fest, and I always wonder if it's a private joke on the part of the people who run the Butterdome parking lot that the price for leaving your car there all day is $4.20.

The price seemed especially appropriate since the first mainstage act I was able to attend this year was **The Wailers**, who performed "I Shot the Sheriff," "Three Little Birds," "Jamming"... pretty much the entire *Legend* album. Without Marley fronting them, however, The Wailers function more as a nostalgia act than a revolutionary force. Still, they went over big with the crowd on the hill – pity poor **Alana Levandoski**, who came onstage to perform three songs while Neko Case's band was setting up, to an audience much more primed for a Wailers encore.

These crowds were the subject of a Paula Simons column in the *Edmonton Journal*, in which she bizarrely claimed, "The Folk Fest crowd makes me feel so square, so straight. In high school, these were the kinds of people who intimidated me, the hip kids." Maybe this is a generational divide; to me, the taste of the Folk Fest crowd often seems stuck in 1994 – open to well-produced world music but still (still!) suspicious of all this newfangled hip-hop stuff.

What I love about the Folk Fest audience, though, is its respect for artistry. Nowhere was that reverence more palpable than at the **Sam Baker/Gurf Morlix** concert on Saturday afternoon, where, despite the din of a nearby Celtic band, the two veteran songwriters held us in rapt attention for a full hour, alternating heartbreaking story-songs with appealingly cornball jokes.

I saw a disappointing concert by **Neko Case**, and the glorious, roof-raising (sky-raising?) show by the astonishing **Sharon Jones and the Dap-Kings**. I saw **Loudon Wainwright III** twice, rolling his eyes and nodding his head like he was channeling Louis Armstrong – he probably would have mopped his brow with a handkerchief too, if he didn't need both hands to play his guitar.

I saw a surly kid defiantly wearing a KISS t-shirt, a paunchy, middle-aged white dude in a shirt with "Paco Chicano" spelled out in gold foil, and a guy in a George Jones hoodie, which I immediately coveted. I spent most of **Rodney Crowell**'s set conversing with an impossibly energetic seven-year-old girl whose face had been painted to look like Spider-Man ("I'm Spider-*Girl!*" she insisted) and sitting next to a guy who occupied himself by knitting a blanket with his girlfriend. You won't see that at Unrest Fest, I promise you that.

TOM MURRAY

Glimpses of music – that's all I got in between socializing during the 30th Edmonton Folk Fest.

Work dictated that I see **Boz Scaggs** on Thursday night, but it was always in the cards that I check out the still-reigning king of sleaze-soul. He and his airtight session pro band sounded fantastic, like a time capsule unleashed of Steely Dan, Toto, and Michael McDonald mixed into a scrumptious pot of "recently divorced, 40-year-old man in vintage Camaro picking up underage girls"-style funk. Coke in the back room. Martinis. Slow dancing by the Santa Monica pier. Many people I talked to actively hated it, and they always will until someone at *MOJO* or *Uncut* reassesses him.

Sharon Jones and the Dap-Kings were great as expected, and even though Fish Griwkowsky acknowledged reservations, I think he'll grudgingly admit (under torture) that he liked it – he's just stewing that Terence Trent D'Arby has been passed by. Speaking of non-musical highlights, Fish randomly sacking me, perhaps as a preemptive strike against this positive Jones review, was a moment I'll never forget.

The Swiftys with **Alex Cuba** and **The Skydiggers** over on a side stage Sunday afternoon delivered far more than anyone had a right to expect – I only caught parts of it while hunting down food, but every time I came by Swifty, Cuba or pedal steel player **Roger Marin** had the crowd by the throat with revved up solos. **Joel Plaskett** seemed to be everywhere over the weekend, as evidenced by the lineup of starstruck girls demanding photos with him. His concert (with dad Bill Plaskett) and various appearances at workshops made him very popular, but the best I saw of him was backstage, regaling friends to a cappella versions of R. Kelly's "Ignition (Remix)" and various Al Tuck songs.

SCOTT LINGLEY

I don't think I've enjoyed an EFMF in the last decade as much as I enjoyed edition 30 – the weather, the lineup, the company were all first-rate. And yet I've heard a kaleidoscopic, almost *Rashomon*-like range of perceptions about what transpired there. Depending on who you ask, either **The Wailers** or **Neko Case** were the highlight of Friday night, one rescuing the evening from the shortcomings of the other. For my money, Case (coupled with the perfect foil in angelic co-vocalist/devilish wit Kelly Hogan) was utterly transfixing, demonstrating the genius of her songwriting and arranging for the voice that many of us fell in love with a long time ago. The only question: why did it take so long to get her on the mainstage?

Likewise there was some difference of opinion around **Boz Scaggs** who, it seemed to me, did exactly what Boz Scaggs has always done, which is why he's a household name today.

A more interesting controversy arose over caped vocalist **Eivør Pálsdóttir**, ice maiden of the Faroe Islands in the Norwegian Sea. The mere mention of her name made the lady sitting in front of me at a Kimmie Rhodes session turn around and denounce Eivør in no uncertain terms. This I had to see. When I got to Stage 7, there she was in her elven tiara and flowing blonde locks, arms webbed to her black bodice with green satin wings, making like a human theremin while her unsavoury-looking band pounded out low-decibel Viking rock. The crowd was on its feet cheering.

The acclaim was, of course, unanimous for soul queen **Sharon Jones and the Dap-Kings**, a band that makes me want to use the word "preternatural" to describe the meticulous minimalist groove they created behind the powerhouse frontwoman. It's probably too late, but Their Majesties should come back and headline Bluesfest too.

My sidestage moment of transcendence came via boisterous Mongolian folk-rockers **Hanggai** and their chance meeting on Sunday afternoon with master banj-ist **Béla Fleck** (on an African kick these days) and 16-year-old bluegrass phenom Sierra Hull's band **Highway 111**. After playing one each on their own, the musicians all started jumping in on each other's tunes, creating a heady blend of cross-cultural string bending, especially on Hanggai's raucous "Drinking Song." It was exactly the kind of impromptu collaboration that makes Folk Fest so much fun – well, that and the beer tent.

MUSIC PREVIEW • CAREER SWITCH • BY TOM MURRAY | 567 words

Scenes From A Marin

ROGER MARIN GAVE UP A WELL-PAYING ENGINEERING JOB IN TORONTO TO BECOME A TRAVELING PEDAL STEEL GUITARIST

ROGER MARIN BAND
w/ Gordie Tentrees, The Guaranteed, The Swiftys. The Pawn Shop (10551-82 Ave). Fri, Aug 14 (8pm). Tickets:$10, available at the door.

Hurry Up And Write That Final Verse, Roger | Roger Marin is really cutting it close with the finishing touches on his latest CD. PHOTO SUPPLIED

If you see Roger Marin sketching away at a picture in the bar before a show, best to give him some room – he might be writing a song.

"I know it sounds weird," says the Ontario native backstage after playing with The Swiftys, The Skydiggers, and Alex Cuba at a workshop stage during the Folk Fest. "It's not like I'm a great painter or anything, but it's something I like to do – I'll sketch something out and then write a song about it. Matter of fact, there's a song from my first record called 'Bar of Broken Hearts' which came from a sketch I did of a bar before playing."

Marin has been sketching and writing for years now, starting a while after he picked up the pedal steel guitar at the urging of family members: "My dad was a singer, my uncle a guitarist – he was the one that showed me how to play the electric guitar. I wanted to play in the band, but dad said, 'That's Uncle Bob's job; if you want to play with us, you've got to learn to play the pedal steel.'"

Determined to enter the family business, Marin dutifully made his way to the music store, where he picked up his very first instrument. He fell in love with it right away, kicking off an after-school career with the family band as well as any number of honky tonk combos zipping up and down the 401 through Ontario. By the time he was 17, he was up to five nights a week, sometimes seven.

He dropped off when he entered university to study mechanical engineering, graduating and taking a well-paying position in Toronto. He still had the fever, though; while commuting between his new job and his home in St. Catherines, Marin would stop in and look at pedal steels in music stores along the way. While trying one out at a particular store, the owner suddenly took an interest and asked for his number.

"I thought that was kind of weird, but whatever," Marin shrugs. "Then I got a call from Fred Eaglesmith saying that his friend had seen me play, and would I like to join his band?"

Marin begged off, citing his comfortable job, but Eaglesmith continued calling. Eventually Marin realized that his heart lay with music – he joined up with Eaglesmith, kicking off a career that's seen him on the road for over 250 nights a year since.

"That was 12 years ago," Marin muses now. "I've been across Canada, the States, Europe, Australia – and I love it."

Now on his third record after leaving Eaglesmith to form his own band, Marin has been criss-crossing the continent as hard as his teacher, with longtime collaborators Phil Bosley (bass, vocals) and Matt Keighan (drums, vocals) in tow, recently adding new guitarist Mike Tuyp to the mix. The new CD is a throwback to live off the floor after the lushly produced *High Roads*, and the only reason why it won't be available for purchase when he shows up this Friday is that Marin hasn't quite finished with it – testament to the seriousness with which he takes his craft.

"It's all done, all of it, except that I decided I needed one more verse for this particular song," he laughs. "It's taken me two months to write this verse – hopefully it won't take as long to record it."

MUSIC PREVIEW • METAL • BY TRENT WILKIE | 550 words

Recession-Proof Prog Rock

DREAM THEATER MAY HAVE HAD ONLY ONE HIT, BUT THEY'VE WORKED HARD AT BECOMING MORE THAN ANOTHER ONE-HIT WONDER

DREAM THEATER
w/ Zappa Plays Zappa and guests. Wed, Aug 19 (6pm). Shaw Conference Centre (9797 Jasper Ave). Tickets: $55, available through Ticketmaster (451-8000/ticketmaster.ca)

A Sophisticated Evening Of Live Theater | That's what Edmonton rock fans are in for when Dream Theater and Zappa Plays Zappa take over Shaw Conference Centre. PHOTO COURTESY OF ROADRUNNER RECORDS

Dream Theater occupies the happy medium between success and fame. The progressive metal band from Boston can still walk down the street without being mobbed, and yet they have hordes of dedicated fans. They have influenced thousands of musicians, but don't have to worry about paparazzi following them and trying to nab upskirt pictures. They're not unlike an old brick theatre, built to last a very long time ago but which only stands out when you pay attention to the craftsmanship and how it got there.

"Dream Theatre has always been very interesting and in an unusual situation within the music industry," agrees keyboardist Jordan Rudess. "It's always kind of paved its own way. It doesn't seem to matter what is going on around us. We've always been very, very true to our music and are never wavering from that. We've worked hard for so many years just building a foundation that at this point is pretty solid. It seems that the Dream Theatre fans just want whatever we put out. If it's digital, they get it. If it's material, they kind of want that as well."

According to Rudess, the band was built from the ground up through hard work. Hokey, sure, but it's the truth. Building off a successful single that came out nearly 20 years ago, Dream Theatre has not stopped (slowly) climbing. They not only pay attention to the structure they are building, but the tools they're using. It is this attention to detail that pays off.

"The Dream Theater story is kind of neat from a band perspective," Rudess says. "In the early '90s – around '92, and before I joined them, they had an MTV hit with 'Pull Me Under,' and that allowed people around the world to get a glimpse of them. But after the glimpse was done, then came the hard work. By the time I joined the group, which was about 10 years ago, things seemed to start to pick up in interesting ways. We noticed that the work we were doing with albums and the world tours was starting to pay off. In my opinion, the slow road is the better way to go – it's more solid and it's going to last."

Their longevity crosses genres and even generations. On top of that, they know who their fans are; they know who is listening to their music. Like any business, you need to study your clientele.

"It's a very interesting combination of people," Rudess says. "I look at it as three different crowds. One is the metal fans, the guys that love listening to metal rock. Another is the prog fans, people who are into the art side of progressive rock, the Yes, Genesis, and Pink Floyd side of it all. And the whole other group are the instrumentalists, the people who want to check us out and see what we are doing on our instruments. And they all mix together in this interesting way. And what is really cool is that over the years, I've been seeing more and more fathers and sons coming into the audience. That, to me, is amazing.

"But at the same time, I feel pretty old. I may even get to the age where I go back to my roots and start playing Chopin again."

> "IN THE EARLY '90S, THEY HAD AN MTV HIT WITH 'PULL ME UNDER,' AND THAT ALLOWED PEOPLE AROUND THE WORLD TO GET A GLIMPSE OF THEM. BUT AFTER THE GLIMPSE WAS DONE, THEN CAME THE HARD WORK."

MUSIC PROFILE · **PIANO!** · BY PIOTR GRELLA-MOZEJKO | 507 words

Piano And The Art Of Motorcycle Maintenance

SYLVIA SHADICK-TAYLOR CHAMPIONS CANADIAN COMPOSERS, RECORDS CDS, TOURS... AND FOR FUN, RIDES A HONDA 250 CUSTOM

Bench Strength | Pianist Sylvia Shadick-Taylor has two forthcoming CDs in the vault and a Honda motorcycle in the garage. PHOTO BY GRANT OLSON

Sylvia Shadick-Taylor should be a poster girl for fighting female stereotypes. Once we arranged a meeting to discuss a sonata I had just finished, and to my surprise, she arrived on a big, bad Honda. Although not as big and bad as a Harley-Davidson, the brand usually associated with riders pursuing vocations other than pianism, the beast was impressive enough to dominate the initial stages of our conversation.

And that's Shadick-Taylor for you: intelligent, sensitive, and blessed with a subtle sense of humour that she uses to virtuoso effect. She has several superb CDs under her belt and two more in the making, plus concert tours in the works, not to mention teaching and raising kids, and yet this eternally youthful-looking and hard-working pianist still finds time to bike for fun, defying convention and putting macho types to shame.

"These days I have less time for biking," Shadick-Taylor says, "because you can only do this much during the day and in my case most of it is already being taken up by my family and work.... Recording that new CD alone has been a long process, three years, if not more! Yup, it was a *lo-o-o-o-ot* of work!"

Shadick-Taylor is referring to her recently completed CD of keyboard music by Canadian composers, including the late legends Violet Archer and Manus Sasonkin – she recorded the latter's lovely "Seven Interludes for Harpsichord" and alternated its individual movements with the remaining works scored for piano, a great way to differentiate the listening experience.

"Now almost forgotten, [Sasonkin's] music begs re-evaluation," Shadick-Taylor says. "He certainly left behind a number of works of authentic, lasting worth."

Several other composers, such as fellow Edmontonians Siaw Kin Lee and Linda Purves, have pieces on that CD too. It is a true and perhaps uniquely Canadian celebration of diversity in aesthetics, gender, ethnicity, and lifestyle. (Apart from his sophisticated, Romanticism-inspired sound poetics, Sasonkin, who lived between 1930 and 1992, was one of our country's first openly gay composers.)

"Linda's composition is particularly interesting," Shadick-Taylor continues, "in that it's a tribute to our three pioneering Canadian women composers, Violet Archer, Jean Coulthard, and Barbara Pentland. She was first inspired by the group of peaks near Canmore, The Three Sisters, and then "transposed" her visual impressions into music, which is very refreshing in its child-like quality – its innocent purity, if you will. Later, she realized that it would be more than fitting to commemorate the three fine Canadian women – New Music's 'three sisters' – by naming each of the work's three movements after them.

"Siaw Kin's piece is so totally unlike her," Shadick-Taylor adds, "because the music is spiky, energetic, joyfully aggressive, yet written by one of the quietest and best-mannered persons imaginable!"

Busier than ever, Shadick-Taylor is working on a CD of music for solo piano by the Winnipeg composer William Pura – "a true Renaissance man who is both a composer and visual artist" – as well as embarking upon a couple of tours to showcase her vast repertoire.

"But," she assures me, "the bike will not rust away!"

MUSIC BUZZ · MUNICIPAL HAPPENINGS | 705 words

The Only Man Who Doesn't Love Sharon Jones

WILDLIFE FISH GRIWKOWSKY

SHE'S HIGH-END R&B KARAOKE, AS FAR AS FISH IS CONCERNED. GIVE HIM OLD MAN LUEDECKE ANYTIME INSTEAD

Did everyone have a pleasant ride at the 30th annual **Folk Fest**?

That seems to be the general impression of a flagship festival made of general impressions. In this sense, it's much like a zoo – like, are you really going to criticize the meerkats and rate them against the odd tiger? Or wonder where the lions are? Or will you just finally give up and admit, yes, you had a fine time at the zoo too, so why get too deep about the display, or the fact it's possible to have your nipples erotically attacked without solicitation, then get picnic table flashed by a completely different lunatic within 24 hours?

Not speaking of that, I heard word of disappointment in **Neko Case**, though I felt no such thing, whereas when **Sharon Jones** came on with all that predictable *Blues Brothers 2000* panache, I felt like a lonely alien with no emotions. One fan up front talked to me about mics picking up too much sound and annoyance between those who would dance and those who would stand, but when I mused Jones' shtick boils down to a form of high-end karaoke perfect for R&B tourists, my friend Mary just said, "You're wrong, as usual." Fair enough.

WHEN SHARON JONES CAME ON WITH ALL THAT PREDICTABLE *BLUES BROTHERS 2000* PANACHE, I FELT LIKE A LONELY ALIEN WITH NO EMOTIONS.

Old Man Luedecke was my favourite performer by far (not counting **Rod Stewart** offsite), the banjo picker at a jam doing one song about infertility that almost ripped my throat out. **Issa Bagayogo** failed to electronically experiment much, but **The Wailers** were tight, twisting Marley's songs into their own importantly. As I finally learned down in Cabo San Lucas one afternoon on the ocean, heat, joints, and reggae can even make seagulls seem like God's Ultimate Plan. **Arrested Development** spent their entire show jumping and telling us to get more excited about them, which turned out to be a good time to wander.

I'd completely kill Stage 4 and put a police recruitment centre there or something. The **Great Lake Swimmers** show was particularly drowned by the **Northern Cree Singers**, which turned sonorous into mudgeared and hopeless, as pretty as the band can play.

Musicians and volunteers I talked to went on about **Stephan (The Bishop) Levesque**'s amazing additions to the menu, his garlic gazpacho curling my toes into little cashews. Mmmman. And I said goodbye to novelist **Todd Babiak** of the *Journal*, who seemed half caught in a dream as he prepares to move to France, joking, "We sure used to get some," of our university days at the *Gateway* together. Todd's my favourite writer in the city and lots of us are going to miss him. But France is a smart place to raise kids and write his novels. His next: *Toby: A Man*.

Another kind media face in the throng was **Scott Lingley**. Recently mass-accused of being "cliquey" on the net, Lingley nonetheless found the inner strength to defiantly go on drumming for a number of bands of which he's an integral part. I asked him for a rundown schedule as a starting point for what'll inevitably be another busy autumn for all music lovers.

"**Paul James Coutts** and **Cowls**, Aug. 22 at New City, recording in the works. Ask Paul C. about hearing the rough mixes, if you care to.

"**Trent Buhler and His Svelte Reprobates of Distinction** (I just made this name up), Sept. 26 at the Black Dog, maybe Sept. 12 at a hall show, loose plans to record once the gigs are out of the way.

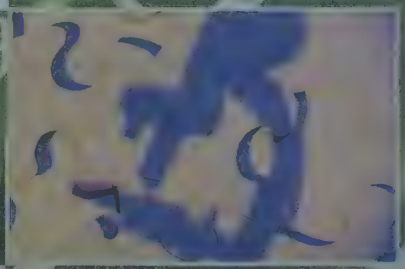
"**Well Hung Millionaires**, recording in the works, maybe playing aforementioned hall show on Sept. 12. Once recording is done, we're planning to change our name and write all new material. Visit myspace.com/thewellhungmillionaires for old demo recordings that aren't very good.

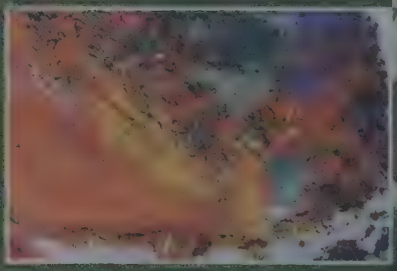
Rounding the final corner: "**Cordoba**, presently on hiatus while new material is written and a new member is added. Our last show was in March. I periodically wonder if they've replaced me and just haven't told me yet, but then I remember that I have their PA and amps in my basement."

By the way, if you're sad about **Aerosmith** cancelling, why not shut up about it and go see **Wax Mannequin** instead at the Empress next Wednesday the 19th? Those guys are serious freaks too.

education

august 2009





your guide to options and opportunities
to further your education

A Supplement to

Great West NEWSPAPERS

Function, fun and focus on success

Guru Digital Arts College blends expert instruction with a supportive atmosphere

The first thing you'll likely hear when you walk into the sleek Guru Digital Arts College campus is a Zen-like silence, broken only by the low hum of 24-inch iMacs. You may start to think that the school is completely empty, perhaps even abandoned. It's then that the low din of conversation hits your ear, punctuated by casual laughter.

The way that quiet concentration bleeds into revelry speaks to the dichotomy of work at Guru. Throughout their six-month stay at Guru, students are completely immersed in the latest Adobe software, from PhotoShop to InDesign and Flash, as they work towards a digital media production diploma. Successful graduates are ready to hit the ground running with a vast array of career options available in the digital media industry.

But more importantly, they'll enjoy themselves as they learn. While the program is intense, Guru's professional instructors are focused on student success by providing a comfortable, friendly learning environment with one-on-one instructor assistance as needed.

"We want you to succeed, and we'll do everything we can to help you achieve your goals," says Owen Brierley, executive director at Guru. "If you need funding, we'll do our best to find it. If you respond better to alternate learning approaches, we'll do our best to accommodate you."

Guru offers four student intakes a year. The next intake begins Sept. 14, with another following on Jan. 11, 2010. Guru estimates the Sept. 14 intake will be one of its biggest ever, but don't let that deter you. "Everyone will get the attention they need and there's always room here," says Brierley. "If we run out of space, I'll gladly give up my office."

For more information about the digital media production program, or to schedule an information session, visit www.gurudigitalarts.com or call 780-429-GURU.

Concordia University College of Alberta offers a small university experience with 27 accredited undergraduate degrees across several areas of study.

Realize your potential — experience Concordia

Concordia University College of Alberta provides a unique university experience. Located in Edmonton, Concordia offers the best of both worlds — a small university campus located on the banks of the scenic North Saskatchewan River within one of the most vibrant urban centres in Canada.

Concordia offers 27 accredited undergraduate degree programs in arts, education, environmental health, management, and science, as well as graduate degrees — a masters of information systems security management (MISSM), and a masters of biblical and Christian studies.

At Concordia students experience a community of learning where professors know their name. It's a supportive environment that encourages students to develop their interests, discover passions, meet new people and respect different points of view.

See "Concordia," page 5

In the world's biggest classroom, Wildlife and Fisheries Conservation students brave the cold to collect and analyze data on this pond's total depth, ice thickness, chemical levels and physical characteristics to determine if fish will survive the winter.

Concordia *Continued from page 4*

With a commitment to academic and research excellence, Concordia's graduates are able to hone their skills in critical thinking, communication and creativity. They use these foundational skills to find careers in industries such as education, drama and film, public health and management, while others move on to complete graduate and professional programs including law, medicine and dentistry.

Steeped in the tradition of the liberal arts, Concordia students receive a well-rounded education as well as exceptional social and leadership skills derived from their experiences in the classroom and on campus. Student life offers an abundance of opportunities including varsity athletics, recreation, drama and music, as well as several student clubs and organizations.

The heart of Concordia is a commitment to faith — the belief that the Christian perspective brings depth to a student's campus experience. The spiritual climate contributes to an especially supportive and understanding learning environment for people of all faiths. Students and professors are brought together by a common passion to contribute to the greater good through initiatives in their own field and meaningful interaction with others.

Concordia's students share this enthusiasm. In national and provincial surveys, students continue to give Concordia top marks. In the 2008 Canadian University Report, Concordia again scored among the top smaller universities in Canada receiving an A-plus-grade in overall quality of teaching, student-faculty interaction, and class sizes. Concordia also received an A for overall quality of education and satisfaction with their university experience.

> "Ninety-five percent of Concordia graduates responded that they would recommend Concordia to others."
>
> 2006 POST-SECONDARY GRADUATE OUTCOMES SURVEY

In the most recent Government of Alberta Post-Secondary Graduate Outcomes Survey (2006), Concordia received high praise for the quality of teaching, the educational experience and programs. In fact, 95 per cent of Concordia's graduates would recommend Concordia to others.

"I've had the opportunity to attend both a large and small university. What makes Concordia different is its inviting atmosphere and friendly faculty, staff and students. The quality of education is exemplary and detailed. Professors are knowledgeable and encourage students' questions and discussions," said Kristen, a BSc graduate.

Concordia's goal is to provide the education and learning environment students need to reach the places they want to go. The tight-knit and supportive community at Concordia provides students with the opportunity to put the lessons and skills they acquire into practice every day.

To find out more, Concordia offers open house events, campus tours and personalized student advising. Call today or visit, www.concordia.ab.ca

Back to school for Alberta massage therapists

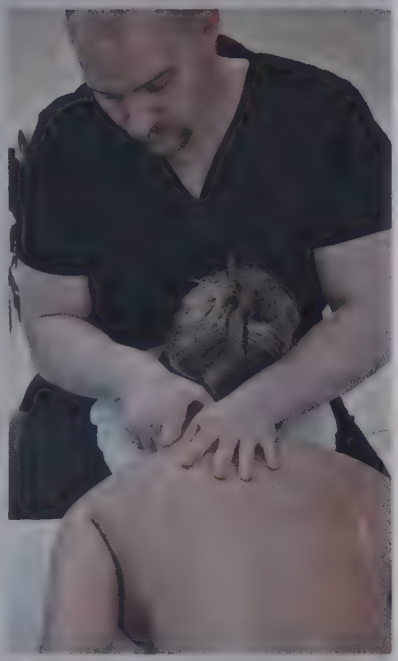
After years of lobbying by the industry, the Alberta health minister recently announced that therapeutic massage will be regulated under the *Heath Professions Act*. The whole process will take at least a year or two, but already practising massage therapists are starting to prepare by upgrading their qualifications.

Many therapists are pleased that there will be legally enforceable standards of practice for massage therapists, even though the changes may mean more paperwork and possibly a return to school.

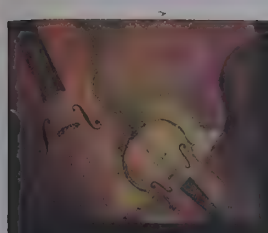
"We are waiting for details, but this is what we know now," says Maryhelen Vicars, director of MH Vicars School of Massage Therapy in Edmonton and Calgary. "Only one category of massage practitioner will be registered and covered by regulation — massage therapists who have completed an approved education program of at least 2,200 hours. Probably there will be a board exam as well.

"Relaxation massage or bodywork practitioners will not be registered, nor will they be allowed to call themselves registered massage therapists (RMTs). Judging by industry experience in other regulated provinces, only treatments provided by RMTs will be covered by employee health plans."

See "MH Vicars School," page 8



New changes to the designation of Registered Massage Therapist will set RMTs apart from others in the massage field, providing better care and protection for clients.



DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

EVENTS 2009-2010

WWW.MUSIC.UALBERTA.CA music@ualberta.ca 780 492 3611

Music at Convocation Hall

Each season the Department of Music at the University of Alberta presents *Music at Convocation Hall* with repertoire richly varied to suit any given audience and generation of music lovers. The series continues to explore the edges of creativity from early music to the 21st century.

September 13	2 pm	An Evening of *Avant Garde* Music William Street, saxophone Roger Admiral, piano
October 16	8 pm	Kilburn Memorial Concert Brian Bowman, Euphonium
November 15	2 pm	Lafayette Quartet Ann Elliott-Goldschmid, violin Sharon Stanis, violin Joanna Hood, viola Pamela Highbaugh Aloni, cello
January 9	8 pm	Arnold Schoenberg — Cabaret Songs and Pierrot Lunaire Kathleen Corcoran, soprano Ardelle Ries, Sprechstimme Bill Damur, flute and piccolo Allison Storochuk, clarinet Guillaume Tardif, violin and viola Julie Amundsen, cello Roger Admiral, piano
January 22	8 pm	Janet Scott Hoyt, piano Martin Riseley, violin
February 2	8 pm	Kreisler — Heifetz Birthday Bash Guillaume Tardif, violin Roger Admiral, piano
February 5*	8 pm	*Duo Majoya* Marnie Giesbrecht, organ Joachim Segger, piano with Alvin Lowrey, trumpet Brian Jones, percussion
March 1	8 pm	Kilburn Memorial Concert *Chopin 200th Anniversary* Janina Fialkowska, piano
April 10	8 pm	*Music of Today* Guillaume Tardif, violin William Street, saxophones Roger Admiral, piano

Music Ensembles

October 4	2 pm	Music and Memories University Symphony Orchestra Symphonic Wind Ensemble
October 19	8 pm	Jazz Bands
November 5*	8 pm	Madrigal Singers, Concert Choir University Symphony Orchestra
November 20, 21	8 pm	Opera Scenes
November 22	2 pm	World Music Sampler
November 26	8 pm	Symphonic Wind Ensemble
November 29	2 pm	Concert Band
January 25*	8 pm	University Symphony Orchestra
February 25–28 **	8 pm	Opera (Full Performance) University Symphony Orchestra
March 3*	8 pm	Jazz Bands
March 20	7 pm	Honor Band
March 21	8 pm	University Symphony Orchestra
March 25	7:30 pm	Middle Eastern North African Music Ensemble
March 26	7:30 pm	Indian Music Ensemble
March 27	7:30 pm	West African Music Ensemble
March 28	2 pm	Madrigal Singers
March 29*	8 pm	Symphonic Wind Ensemble
April 9	8 pm	Concert Choir
April 11	2 pm	Concert Band

*Francis Winspear Centre for Music
**Timms Centre for the Arts

Monday Noon Music

September 28	12 pm	Janet Scott Hoyt, piano Shelley Younge, flute
November 23	12 pm	Patricia Tao, piano Meng-Chia Eng, baritone
January 25	12 pm	Scott Whetham, tuba Allene Hackleman, horn Sarah Ho, piano
March 22	12 pm	Magdalena Adamek, piano

and more...

October 17	8 pm	Jablonski Memorial Concert
November 30*	7:30 pm	Festival of Nine Lessons & Carols
December 4*, 5*	7:30 pm	Madrigal Singers Edmonton Symphony Orchestra

Subscription package for Music at Convocation Hall series and Tickets for Events (*cash only*) are available at the door or in advance through the University of Alberta Students' Union InfoLink desks located in HUB, SUB, CAB and ETLC
For information, call 780 492 3611, music@ualberta.ca

TRIBACH

Nicholas Arthur KILBURN MEMORIAL CONCERT SERIES

Alberta Foundation for the Arts

Please note that all programs are subject to change without notice.
The department reserves the right to cancel [illegible]
Convocation Hall, Arts Building — unless otherwise indicated
[illegible] Parking is available on 114 Street between 89 & 90 Avenue.
[illegible] parking is available at the Jubilee Centre for the Arts on 114 Street and 90 Avenue.
Wheelchair access [illegible]

Anyone with massage training can challenge the MH Vicars entry exam and potentially enter their accredited program as a second-year student.

MH Vicars School *Continued from page 6*

Vicars says she welcomes the change. "With 2,200 hours of training, they have a very broad range of skills covering assessment and treatment as well as relaxation massage. Until now, anyone finishing even a very short course in massage, whether their school was licensed or not, could call themselves RMTs.

"Graduates of programs like ours, Grant MacEwan and the other excellent two-year college programs invest so much time, energy and money to become really effective therapists that it is tough to have to compete for clients and jobs with massage practitioners who are only trained in basic relaxation massage."

But it is not just about what therapists need, Vicars is quick to point out. " With regulation, clients and insurance companies can be sure that the therapist they are paying has the skills and knowledge to deal with injuries and pathologies safely and effectively."

MH Vicars School is only one of several massage schools anticipating the changes ahead by offering advanced training to therapists wanting to bring their skills to a higher level. "It's buyer-beware for anyone looking to upgrade their skills," she warns. "We have noticed that schools that have never had diploma programs before are suddenly scrambling to offer them, including schools that are not licensed by Alberta Advanced Education. We have not had to create a special program. We have always welcomed practicing MTs to challenge our first-year exam and if they pass, we give them credit for previous education and admit them to second year. "

MH Vicars School of Massage Therapy is also interviewing now for first-year classes that start in September and next January. Their massage program is geared to mature students. For more information, call toll-free 866-491-0574 or go to www.mhvicarsschool.com for details.

Hit the right note

The Department of Music offers programs in a range of disciplines — the academic fields, including music history, music theory and world music studies, and the performance fields.

You may choose to earn credits by participating in one or more of our many performing ensembles, including orchestras, concert choirs and bands, jazz choirs and bands, opera workshops and world music ensembles. We also offer courses to non-music students in the areas of music appreciation, basic theory, jazz history and popular music history.

You can find our graduates in orchestras, bands, choruses, opera companies, recording studios, music schools and universities around the world. You will also find them in fields such as education, arts administration, music retailing, community music making, music therapy and the radio, television and recording industries.

For undergraduates, we offer a wealth of opportunities within four distinct routes:

- the bachelor of arts in music explores music of all kinds in the context of a liberal arts degree.
- the bachelor of music focuses intensively on developing a musician's professional skills.
- the five-year bachelor of music/education program prepares skilled musicians to teach in the schools.
- the bachelor of arts honours degree offers intensive preparation for advanced academic study in music.

In all of these programs, you'll study with leading performers, scholars and composers and have the opportunity to play in a wide range of ensembles in classical, jazz and world music. Our graduates have achieved success locally, nationally, and internationally, and gone on to further study and careers around the world. Graduate students can pursue performance and composition in the master of music and doctor of music programs, or musicology, music theory and ethnomusicology in the master of arts and PhD programs. We offer:

- A vibrant applied music performance environment featuring distinguished faculty.
- Prize-winning choirs and a renowned choral conducting program.
- An innovative keyboard doctoral program culminating in the production of a professional quality CD.
- An interdisciplinary master of arts and PhD program in which ethnomusicology, musicology and music theory collaborate rather than compete with one another.
- Unique research groups with strengths in Islamic musical cultures, German music and culture in the 19th and early-20th centuries, and the history of music theory.
- A leading centre for advanced analytical methods, including network analysis — a major development in recent analytical theory.
- The Canadian Centre for Ethnomusicology, including folkwaysAlive!, an innovative collaboration with the Smithsonian Institute involving the application of computing technology in music research.
- Well-equipped electronic music studios for electronic medium study, plus professional-level facilities for performances in acoustic media.
- An established record of placing doctoral graduates in permanent positions at major universities around the world.

Visit www.music.ualberta.ca.

Theatre has its own beauty

The act of putting yourself in front of an audience, of taking on a new persona and facing the fear of failure, embarrassment — or worse — bad acting, stretches us, pushes us beyond boundaries, limitations and comforts. Perhaps this is why theatre is so often championed by teachers as an invaluable educational and personal growth tool.

"The imaginative nature of theatre is extraordinary," Beth Daly, a drama instructor, says. "You see students open their minds to the possibilities of human interaction in the world. A lot of them think theatre is like film, but when they perform, they adjust their expectations."

The delight found in theatre comes from two simple truths: it's live and it tells a story. Theatre is real people, in real time, telling real stories. And in this digital, enhanced and Photoshopped age, there is truth and beauty to a very human, imperfect artistic form.

Theatre teaches not how to balance a chequebook, or the geography of the land, but how to express emotion, how to work through discomfort towards growth and why we share those humanizing stories in the first place.

There is immense transformative power to be found in artistic expression, especially in theatre. "[Students] feel uncomfortable and weird at first. It's not easy," Daly agrees. "But when they get past that, they fall in love with it. They can express themselves by trying on something they wouldn't in any other part of their lives."

> "Theatre calls on us to engage with our brains, our bodies ... and our voices. From what could we learn more?"
>
> KAY KLEINERMAN
> *Doctoral drama student*

We are able to reveal deeper, richer sides of our selves, express our creativity and our spirit in ways never imagined and feel connected through experiential empathy.

"It's not about how engaging in theatre can boost test scores for students or how theatre can contribute to the economy," Kay Kleinerman, a doctoral student of drama, explains. "Plainly and simply, theatre is a lens through which to see and understand the world and understand ourselves in the world. It is a way of knowing, perhaps one of the most complete ways of knowing. Theatre calls on us to engage with our brains, our bodies, our imaginations and our voices. From what could we learn more?"

Invest in your future at NAIT

This fall, make an investment in yourself with a NAIT Continuing Education class. Whether you're looking to fast-track your way to a degree, diploma or designation, learn some new skills or just have some fun exploring a new interest, NAIT has a wide range of evening and weekend classes to choose from.

If you're not in the metro Edmonton area or are looking for more flexibility than traditional classroom format, try one of NAIT's Distance Learning options. Both NAIT Continuing Education and Distance Learning offer classes in a whole spectrum of interest areas:

- Business
- Accounting
- Culinary and Hospitality
- Academic Upgrading
- English as a Second Language
- Trades and Industrial
- Health and Safety
- Information Technology

Want to take advantage of Canada's home renovation tax credit? Try our Home Renovation series. You'll save money and learn a whole new set of useful skills.

Students building a career in the business world can put themselves on the fast track with courses in the evening and weekends. Areas of specialization include accounting, finance, human resources, marketing and more.

NAIT's Information Technology courses now offer a game development certificate, which teaches the cutting edge in game development techniques and technologies.

Passionate about fitness? Try NAIT's personal fitness trainer distance learning program. Built on the same curriculum as the full-time classroom program, students in this unique offering learn with online and paper-based courses and then perfect their skills with two supervised hands-on practicums. "The program's been a great success," says Bob Hiew, manager of Continuing Education's health, safety and emergency programs. "We have students from all over the country."

Course calendars are just a mouse click away. To download a Continuing Education calendar, go to www.nait.ca/ContinuingEducation. If you're looking for Distance Learning, go to asknait@nait.ca. Got a question? Call 780-471-6248 or toll-free 1-877-333-6248.

Where life and learning click

Furthering your education or re-training for a new career used to mean leaving your job and possibly your community to return to school full-time.

Not any more. Today thousands of Albertans are taking advantage of the flexibility of online education, which enables students to learn when and where it's convenient for them.

eCampusAlberta provides access to more than 40 accredited online programs — all offered by 15 Alberta colleges and technical institutes. These certificates, diplomas and applied degrees are offered in many areas of study, including: accounting, business, disability management, hospitality management, international community management, marketing, nursing, police studies and much more.

Here's what two students are saying about their online studies through eCampusAlberta. Shari Gagnon is a single mother and licensed practical nurse who works full-time at a Calgary clinic while taking courses towards her bachelor of nursing degree. "Online learning through eCampusAlberta has given me the opportunity to work in a successful career while raising my children. I can work on my courses at home and get my accreditation while my kids are involved in their own activities.

"You can do everything from your desktop. With one click on the computer, you're into eCampusAlberta," Gagnon says.

Ron Hynes is the operations manager at an Edmonton-based company that tests oilfield equipment. Hynes balances his career, family and frequent work-related international travel while working towards his business administration diploma.

"My preference is to be able to move through a course at my own speed and around my schedule. You can disappear into your home office for an hour or two to work on your courses but you're still accessible to your family," Hynes says.

Visit www.eCampusAlberta.ca to register today. eCampusAlberta members: Bow Valley College, Grande Prairie Regional College, Grant MacEwan College, Keyano College, Lakeland College, Lethbridge College, Medicine Hat College, Mount Royal College, Northern Alberta Institute of Technology (NAIT), Northern Lakes College, NorQuest College, Olds College, Portage College, Red Deer College and SAIT Polytechnic.

The sky's the limit

We all dream. From the moment we are able to mumble our first words the imagination starts to grow. We toddle around here and there as our parents chase after us at mach speed. Children inherently know that the sky is the limit.

And so does RDC. We realize that the future is now. Some distant bell does not ring in the future to tell us, "Bravo on the past. You are now entering the future." You don't have to be a "Jack," grabbing seeds aimlessly, hoping that one may just sprout into a beanstalk for you to climb. We can dream with you to see where your ladder can lead. We at RDC realize that the best time to start pursuing your future is now and limits are off as to what you can achieve.

RDC is a campus where you're known by your name, not a number. For over 45 years, RDC has been providing top quality learning experiences for students. From certificates to diplomas, degrees to apprenticeships, RDC offers more than 75 different programs for you to choose from, ensuring you have the education you need for the career you want. Our class sizes are small, our instructors are friendly and our approach to learning is interactive and collaborative. As a leader in the delivery of comprehensive learning solutions, RDC is focused on delivering our students an education they can put to work from day one.

Our four newly opened buildings — Centres for Trades and Technology, Innovation in Manufacturing, Visual Art and Corporate Training — are just the latest in a series of expansions focused on providing state-of-the-art learning facilities for our students. This facility, along with the planned Centres for Health Education and Health and Wellness, scheduled to open in 2012, continue our commitment to providing RDC students with top quality learning environments. Essentially, we are preparing for your future.

Red Deer College has just opened four new buildings, including the Centres for Trades and Technology.

RDC is proud to offer all our students a genuine college experience complete with championship athletics teams, plenty of clubs and associations to join, a great campus life and a terrific support system led by our student services team. Together, we are focused on ensuring every RDC student has the best college experience possible.

Why not check the campus out online at rdc.ab.ca, attend our annual open house in November or call to arrange a visit? After all, as we like to say here at RDC, when you get here you understand.

A recent audit found Transport Canada students of the Prairie Bible College scored higher on flight tests and written exams than those who studied at other licensed facilities. The college responded by creating the Prairie School of Mission Aviation.

The sky's the limit at Prairie Bible College

A passionate focus on the church is the foundation of Prairie's purpose. Over 85 years of focus has produced more than 16,000 alumni making an impact in over 110 countries. Prairie has three schools, each with their own unique program offerings.

Prairie Bible College is Canada's oldest bible college and focuses primarily on ministry preparation. It offers accredited four-year bachelor of arts programs, two-year associate of arts and one-year certificates in a variety of areas.

Four years ago, Prairie opened the first college in Canada deliberately created to offer two-year vocational programs in conjunction with Christian higher education. Prairie College of Applied Arts & Technology allows students to graduate with a two-year associate of arts that contains courses in Bible and theology, as well as earn a provincially recognized diploma in their chosen vocational field.

Prairie Bible College has offered quality training in mission aviation for over 15 years. In a recent audit, Transport Canada indicated that our students score higher on their flight tests and written scores compared to students at other Transport Canada licensed facilities across the nation. Our desire is to continue to offer excellent mission aviation training. To ensure this, the program is now offered in the newly created Prairie School of Mission Aviation.

For complete information about Prairie, its programs and other related information please visit www.prairie.edu or call toll-free at 1-800-661-2425.

College takes learning outside the classroom

Hands-on student research at Olds

Learning outside of the classroom has taken on a new meaning for five Olds College students this summer.

As a result of our recent $2.3 million dollar grant from NSERC (Natural Sciences and Engineering Research Council of Canada), Olds College has hired student research assistants to help in current research, including working with water sampling, composting, biogas and biodiesel.

Over the summer research assistants are involved with a wide variety of research activities, usually under the tutelage of a resident staff member. Additionally, students are encouraged to plan and run their own research projects. If their written research proposals are accepted, they are provided a budget and time to manage their own project under the supervision of their project advisor. Recent graduate Aaron Tutt (Land and Water Resources, '09) from Peace River is currently researching ways to treat and use wastewater from biodiesel production. Ashton Parkin from Okotoks is another intern whose research proposal was approved (Land and Water Resources, '09). She is conducting a study of the use of glycerol, another biodiesel byproduct, as a dust suppressant.

It is evident that their daily work is resulting in experience and knowledge that will further their educational and career goals. "This job has been like learning in a great class," says Tutt. "We are surrounded by inspirational scientists and researchers and the networking opportunities are amazing."

> "We are surrounded by inspirational scientists and researchers ..."
>
> AARON TUTT
> *Research assistant*

Parkin adds, "The extensive tours and public speaking we do with various groups has really helped develop professionalism and communication skills."

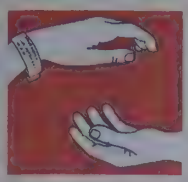
Tutt will continue studies with the University of Alberta this fall in the environmental sciences land reclamation program. Parkin plans to undertake further studies in the future and is using this internship to broaden her learning experience and explore careers in research and development.

Olds College specializes in hands-on education in the areas of fashion, business, agriculture, horticulture, trades and technology, land and environment and animal sciences.

RDC

when you get here you understand

CD REVIEWS



Disc Of The Week

THE ANTLERS

Hospice

(Frenchkiss)

★★★★☆

There's an old episode of the movie-review podcast *Filmspotting* where the two hosts each compiled a list of their top five "one-timers" — movies, like *Requiem for a Dream* or *Grave of the Fireflies*, that they greatly admire but which are so emotionally grueling that they have absolutely no desire ever to watch them again. If there's such a thing as a musical "one-timer," The Antlers' *Hospice* may be it: it's a concept album about a man helplessly watching his lover die painfully from bone cancer. And as if that premise weren't bleak enough, lead singer Peter Silberman throws in a few Sylvia Plath references and a song called "Bear" in which the main character flashes back a few years to his lover's decision to get an abortion. In song after song, Silberman keeps returning to the same key images (bones, glass, earth, curtains, beds, knives), almost always to devastating effect. It's a spare, unsentimental album — when the dying woman speaks to her lover, it's usually just to hurl more abuse at him — but the songs have a fragile beauty that evokes the fragility of life itself, and the singer's frail hope that if he just holds onto the woman he loves long enough, that connection will be enough to keep her pain (and his) temporarily at bay.

PAUL MATWYCHUK

Indie Pop

STARLIGHT MINTS

Change Remains

(Barsuk)

★★★★☆

Change Remains is a compact little album that's as shiny as starlight and as fresh as peppermint — good thing the Starlight Mints came out with it. Bucking the trend of ginormous breakdowns and meandering openers/closers, these indie poppers get right to the point... and then dash off to the next one. With lots of blinking keyboards, shadowy bass and indecipherable noises (most likely guitar effects), you'd think they'd slink towards the "experimental" moniker but, regardless of the space sounds ("Black Champagne"), fuzzy electronic beeps ("Gazeretti"), and creepy gang vocals ("40 Fingers"), they never lose track of the pop hook. On this, their fourth release, the Mints have created a crazy, fun musical circus, with horns, strings, and shaky things all whirling around bizarre lyrics. On "Zoomba" singer Allan Vest advises, "When the blackbird sings in the middle of the night, you gotta hide that body underwater." (Uh, sure.) And to set off the groovy little bass riff and catchy drumbeat that frame the song, a lethargic brass glissando accents each dark verse. The whole album's like that: odd, but entertaining.

KATHLEEN BELL

Choral

STEPHEN CHATMAN

Due East

(Centrediscs/Centredisques)

★★★★☆

Many choral CDs are like lepers — only the most fanatical choral music aficionado will touch them. With good reason! Usually, our choirs offer collections of bland, ultraconservative lamentations smacking of creative impotence. Like its organ counterpart, North American choral music is disgusting in its adherence to dead styles. If you want to satisfy your masochism, look no further — just grab any choral CD. Exceptions are few and far between. *Due East*, featuring music by Vancouver's Stephen Chatman, is one of them. His choral works are not innovative by any stretch of imagination, but nonetheless radiate beauty stemming from smooth melodies combined with gorgeous, often mystical harmonies and tight formal structures. Sung with dash and panache by the Vancouver Chamber Choir under Jon Washburn, this disc epitomizes what is best in Canadian choral tradition.

PIOTR GRELLA-MOZEJKO

Montreal Cool

OXEN TALK

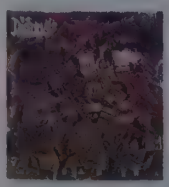
O Mores!

(Arbutus)

★★★½☆

Listening to Montreal throwback folk act Oxen Talk is like finding a dusty and faded photograph of your grandmother in an opium den: you have another pristine and well-preserved image of days long gone, but you also have something to talk to your grandmother about. On their new EP *O Mores!*, Oxen Talk invite immediate comparisons to other chamber poppers like Beirut or Jens Lekman, but opt instead for disjointed song structures that texture great and malevolent pop marches. Dissonant horns and recorders perspire against multitudes of horns and piano waltzes forged in the cold Montreal winter. Album opener "Choblet" finds a Jacques Brel infused vocalist backed by a choir of goblins with a trash can percussion — until it launches into a poppy refrain that reminds you that you can't whistle nearly well enough. This process repeats and provides for an interesting album that only missteps on "Seaside Sarcophagus," where a substitute vocalist downcasts the pop marches surrounding it. All in all, the story your grandmother tells you about that opium den is a good one.

THOMAS PATRICK PRINGLE



Not-So-Great Hits

THE DONNAS

Greatest Hits Volume 16

(Purple Feather)

★★☆☆☆

Most rock bands shouldn't stay together for 15 years, and The Donnas' new album proves why. These four gals have been treading water since 2002's *Spend the Night*, and their newest offering marks an official case of writer's block. The attempted humour in tagging a remix album the 16th volume of a greatest-hits collection is wasted after hearing the lame remakes of their earlier songs. Although the two new songs ("Get Off" and "Perfect Stranger") are decent enough, their bad girl shtick is wearing thin as the four gals near 30. The fun, Ramones-style stomp of their first releases have been traded in for '80s pop-metal productions, and in the end, the joke is on them. *Volume 16* aims to recreate the best moments of your teenage years but the experience is more like looking at your geeky high school yearbook picture rather than being there. You know the photo — the one with your crazy mullet and cut-off Dokken t-shirt.

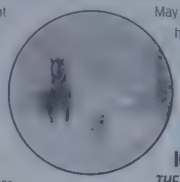
KORTNEY JMAEFF

LISTEN · BY FISH GRIWKOWSKY

AMELIA CURRAN

HUNTER, HUNTER

Meaning no disrespect, it seems odd to me to live in the "big city" of Halifax and yearn for a life back in St. John's. But this is Amelia Curran's stated story. The yearning was so strong, in fact, that she went home to establish this articulate record of her longings, haunting old bars of comforting familiarity and an apparently simpler life.



To compare Curran to Leonard Cohen is as easy as following her name-drop, but her poetic litanies lurid with shades of sadness certainly bring the old love wizard to mind. Here sings Curran in the role of the abandoned mistress, whose metaphorical life as such is about to end: "All I ask for is forgiveness... I'm on the outside looking out / Yeah, I don't need to see your papers 'cause I knew what you're about / You had me by the Bible and you had me by the belt / And you had me from the instant my cold love began to melt / And then you praise me for my inspiration / Ask me for an explanation / Followed up with hesitation / Fit my primal expectation ... / I don't care but I don't mind, you can call me anytime."

This rather fits my general advice on situations of infidelity, which is "don't." As fun as it is to scrape a constant cheese grater over a former love's heart, the childish buzz and trust tend to diminish eventually, leaving everyone in ruins that last seemingly forever. Curran's "It wasn't God who made honky-tonk angels" perspective is the least considered and well said here.

A later song, another example of her skill at narrative positioning, sighs, "outlive me, outlive me," repeatedly, passive and tragic. And it's all wrapped up in a more than listenable cafe songwriter's style — "The Dozens" in particular captures Cohen's vintage afterhours swagger singing about "all my lovers," except sung by a slightly flu-afflicted woman. This and "The Mistress" are the album's sex-baited highlights.

May Halifax not overwhelm her, though from an outside perspective, the exorcism was worth it.

★★★½☆

OLD SCHOOL
IGGY POP

THE IDIOT (1977)

This album seems intentionally buried in history. David Bowie, who at least oversaw most of the music, helped pull it together as a comeback for Iggy Pop, recording it simultaneously with *Low* — a studio practice run. Down to choosing the cover pose and title allusions to reflect a Euro-highbrow culture outside of Pop's rock-and-spit sphere, Bowie's voice is immediately prominent in the opener, "Sister Midnight," which Bowie barely reworked into the song "Red Money" a couple of his own albums down the line. A pared-down version of "China Girl," which Pop apparently wrote after being rejected with a "shh" by an Asian woman working at the chateau studio, comes off as more honest than Bowie's later pop tentpole, though both versions have their place. During the loose and bizarre all-night recording sessions, Brian Eno would use his "Oblique Strategies" cards, essentially dragon dice for musicians to insert randomness into their work. Pop fought for and kept the perfect drum machine on "Nightclubbing," as well, a parody of Bowie's vampiric state. But above all it's the song "Funtime" that you should stop what you're doing and download *immediately*.

★★★★★

HIGHLIGHT · CÉILIDH'S HEROES

Funny, They Don't *Look Angry* | The Newfoundland jig experts known as Rawlins Cross are the headliners Saturday night at the Edmonton Celtic Festival. PHOTO SUPPLIED

Edmonton Celtic Festival • Aug. 14-15 • Heritage Amphitheatre

Didn't get your fill of fiddle solos at the Folk Fest? There's two more nights of the stuff happening in Hawrelak Park, courtesy of The Fables, Rawlins Cross, and more!

LIVE MUSIC

THURSDAY

Live Music

BEDOUIN SOUNDCLASH *STARLITE ROOM, 10030-102 ST.* With Ben Stevenson and DJ Degree. Doors at 8 p.m.
BUSTA RHYMES *EDMONTON EVENT CENTRE, 8882-170 ST.* With Belly. Doors at 7 p.m.
FOOLS TONGUE *HAVEN SOCIAL CLUB, 15120A STONY PLAIN RD.* With Lightning and Stoning Mary. Doors at 9 p.m. Tickets: $10 at door.
ILLFIT OUTFIT *NEW CITY, 10081 JASPER AVE.* With Claw. Doors at 9 p.m.
LIONESS *PAWN SHOP, 2ND FLOOR, 10551 82 AVE.* With guests. Doors at 8 p.m.

DJs/Club Nights

THE CAKE EATERS *PROHIBITION, 1026 JASPER AVE.* With guests. Doors at 9 p.m.
HIGHER LEVEL THURSDAYS *LEVEL-2-LOUNGE, 11607 JASPER AVE.*
MIA FELLOW *BUDDY'S PUB, 11725B JASPER AVE.*
PUNK RAWK BINGO *NEW CITY, 10081 JASPER AVE.* Doors at 9 p.m.
SURELY TEMPLE THURSDAYS *TEMPLE, 10030 102 ST.* Doors at 9 p.m.
URBAN SUBSTANCE THURSDAYS *GINGUR SKY LOUNGE, 5505 118 AVE.*

FRIDAY

Live Music

ACRONYCAL *HAVEN SOCIAL CLUB 15120A STONY PLAIN RD.* With White Lightning and Cold Driven. Doors at 9 p.m. Tickets: $10 at door.
BEN STEVENSON *THE ARTERY, 9535 JASPER AVE.*
BRETT MILES TRIO *MOOSE FACTORY, 4810 CALGARY TRAIL SOUTH*
BURNING SANDS *MEAD HALL, 10940 166 A ST.* With Euphonic, Recent Events of Tomorrow and guests. Doors at 9 p.m. Tickets: $10 at door.
HURRICANE FELIX AND THE SOUTHERN TWISTERS *DV8 TAVERN, 8307-99 ST.* With Los Diableros. Show @ 10 p.m.
JEFF ANTONIUK TRIO *SOBEYS, 10404 JASPER AVE.* Doors at 5 p.m.
LIVE MUSIC *STEEPS OLD GLENORA, 12411 STONY PLAIN RD.* Doors at 8:30 p.m.
OH DARLING *HAVEN SOCIAL CLUB, 15120A STONY PLAIN RD.* With Mandy and Chris. Doors at 7:30 p.m.
PAUL CRESEY *CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE.* Doors at 7 p.m.
THE PLAYING CARDS *HYDEAWAY ALL AGES ART SPACE, 10209 100 AVE.* Doors at 7:30 p.m.
RED JUMPSUIT APPARATUS *STARLITE ROOM, 10030 102 ST.* With MontyArei. Doors at 7 p.m.
SHANON GRAHAM *JEFFREY'S CAFÉ & WINE BAR, 9640 142ND ST.* Doors at 9 p.m. Tickets: $10 at door.
SILVERSUN PICKUPS *EDMONTON EVENT CENTRE, 8882-170 ST.* With Manchester Orchestra and Cage The Elephant. Doors at 8 p.m. Tickets: www.ticketmaster.ca/451-8000.
SLOWBURN *XWRECKS, 9303 50 ST,* Show at 8 p.m.
THE SWIFTYS *PAWN SHOP, 2ND FLOOR, 10551-82 AVE.* With Derrek Anderson and more. Doors at 8 p.m. Tickets: $10 at the door.

DJs/Club Nights

CONNECTED FRIDAYS *BANK ULTRA LOUNGE, 10765 JASPER AVE.* Local house and international guest DJs.
DANCE HALL REGGAE NIGHT *180 DEGREES, 10730-107 AVE.* With Generation IIVEXX. Doors at 10 p.m. Info: 414-0233.
DJ DONOVAN *NEWCASTLE PUB AND GRILL, 6108-90 AVE.*
DJ EDDY TOONFLASH *BUDDY'S PUB, 11725B JASPER AVE.*
DJ SEXXXY *BOOTS BAR, 10242-106 ST.*
DJ SHAWNIBIS *ON THE ROCKS, 11740 JASPER AVE.*
FORBIDDEN FRIDAYS *EMPIRE BALLROOM (WEM)*
FORMULA FRIDAYS *LEVEL-2-LOUNGE, 11607 JASPER AVE.*
MIND FUNK FRIDAYS *TWILIGHT AFTERHOURS, 10018 105 ST.* Doors at 2 a.m.
MOD CLUB *HALO LOUNGE, 10538 JASPER AVE.*
WAV OCCUPATION *BRIXX BAR & GRILL, 10030-102 ST.* With Spare Age, Schwag Dankus vs Kundalini Rising and guests. Doors at 9 p.m.

SATURDAY

Live Music

BAD SISTER AND FRIENDS *EMPRESS ALE HOUSE, 9912-82 AVE.* Doors at 3 p.m.
ELVIS DEATH DAY *STARLITE ROOM, 10030-102 ST.* With Capital City Burlesque. Doors at 9 p.m.
F&M *AXIS CAFÉ, 10349 JASPER AVE.* Doors at 8 p.m.
FIRE NEXT TIME *NEW CITY, 10081 JASPER AVE.* With Geister and guests. Doors at 9 p.m.
HOLLYWOOD ASSASSYN *JET NIGHTCLUB, 9221-34 AVE.* With with Aerocar Model 4, Texas Blood Money and Nobody Likes Dwight. Doors at 9 p.m.
JEFF ANTONIUK TRIO *SOBEYS, 10404 JASPER AVE.* Doors at 3 p.m.
JIM HEAD TRIO *SORRENTINO'S, 4208 CALGARY TRAIL SOUTH.* Doors at 8 p.m.
KARLA ANDERSON *HAVEN SOCIAL CLUB, 15120A STONY PLAIN RD.* With Mike Edel and Allison Brown.
POISON IDEA *NEW CITY, 10081 JASPER AVE.* With Dickies and more. Doors @ 9 p.m.
THOMAS MARSH *BRIXX BAR & GRILL, 10030-102 ST.* With SubFloor and guests. Doors at 9 p.m.
ULTIMATE POWER DUO *DV8 TAVERN, 8307-99 ST.* Doors at 8 p.m.

DJs/Club Nights

ALL OUT DJ'S *PROHIBITION, 1026 JASPER AVE.*
DANCE HALL REGGAE NIGHT *180 DEGREES, 10730-107 AVE.* Doors at 10 p.m. Info: 414-0233.
DJ HOT PHILLY *RED STAR, 10538 JASPER AVE.*
DJ SEXXXY *BOOTS BAR, 10242-106 ST.*
DJ SHERI *NEWCASTLE PUB AND GRILL, 6108-90 AVE.*
MENACE SESSIONS *BLACK DOG, 10425 WHYTE AVE.*
OH SNAP! *TEMPLE, 10030-102 ST.*

SUNDAY

Live Music

CELTIC MUSIC SESSION *DEVANEY'S IRISH PUB, 9013-88 AVE.* Hosted by Keri-Lynn Zwicker. Doors at 4 p.m.
CLINT BLACK *RIVER CREE RESORT AND CASINO, WHITEMUD DR & WHITEMUD RD, ENOCH.* Doors at 7 p.m. Tickets: www.ticketmaster.ca./451-8000.
DOUG BERNER *BLUE PEAR, 10643 123 ST,* Doors at 6:30 p.m.
REGGAE SUNDAYS *HAVEN SOCIAL CLUB, 15120A STONY PLAIN RD.* With Souljah Fyah. Doors @ 9 p.m.
SCOTT COOK *BLUES ON WHYTE, 10329 WHYTE AVE.*
SLOWBURN *ON THE ROCKS, 11740 JASPER AVE.* Doors at 9p.m.

DJs/Club Nights

DJ RUDY ELECTRO *BUDDY'S PUB 11725B JASPER AVE.*

MONDAY

Live Music

ISZOLOSCOPE *NEW CITY, 10081 JASPER AVE.* With DJs Dervish, Greg Gory and ISIII. Doors @ 9 p.m.
SILVERSTEIN *STARLITE ROOM, 10030-102 ST.* With A Day to Remember, Ten Second Epic and I Am Comitting a Sin. Doors @ 5 p.m.

DJs/Club Nights

DJ RUDY ELECTRO *BUDDY'S PUB, 11725B JASPER AVE.*
ECLECTIC NONSENSE *BLACK DOG FREEHOUSE, 10425 WHYTE AVE.*

TUESDAY

Live Music

LIL WAYNE *REXALL PLACE, 7424-118 AVE.* With Young Jeezy, Soulja Boy and Drake. Doors at 7 p.m.
LIVE ACOUSTIC *THE HAT, 10251 JASPER AVE.* Doors @ 9 p.m.

DJs/Club Nights

DJ ARROWCHASER *BUDDY'S PUB 11725B JASPER AVE.*
DJ HOT PHILLY *RED STAR, 10538 JASPER AVE.*
OH SNAP! *HAVEN SOCIAL CLUB, 15120A STONY PLAIN RD.* Doors at 6 p.m.

WEDNESDAY

Live Music

DREAM THEATER *SHAW CONFERENCE CENTRE, 9797 JASPER AVE.* With Zappa Plays Zappa and guests. Doors at 6 p.m.
MARC BEAUDIN *COPPER POT, #101, 9707-110 ST.* Show at 6 p.m.
MARV MACHURA *FESTIVAL PLACE, 100 FESTIVAL WAY, SHERWOOD PARK.* Doors at 7:30 p.m. Info: www.festivalplace.ab.ca.

DJs/Club Nights

BEAT PARTY WEDNESDAYS *STOLLI'S 201, 10368 WHYTE AVE.*
DUSTIN GIRARD *LEVEL-2-LOUNGE, 11607 JASPER AVE.*
GUEST DJ *RED STAR, 10538 JASPER AVE.*
RETROACTIVE RADIO *BLACK DOG FREEHOUSE, 10425 WHYTE AVE.*
WILD STYLE WEDNESDAYS *BRIXX BAR & GRILL, 10030 102 ST.*
BEAT PARTY WEDNESDAYS *STOLLI'S 201, 10368 WHYTE AVE.*
DUSTIN GIRARD *LEVEL-2-LOUNGE, 11607 JASPER AVE.*
GUEST DJ *RED STAR, 10538 JASPER AVE.*
RETROACTIVE RADIO *BLACK DOG FREEHOUSE, 10425 WHYTE AVE.*
WILD STYLE WEDNESDAYS *BRIXX BAR & GRILL, 10030-102 ST.*

ONGOING

Live Music

DRILLER KILLER *NEW CITY 10081 JASPER AVE, AUG 14-15* With Dayglo Abortions and Golers. Doors at 9 p.m.
DUANE ALLEN *SHERLOCK HOLMES PUB, 10012 101A AVE, AUG 18-23.*
DUFF ROBISON *ATLANTIC TRAP AND GILL, 7704 104 ST, AUG 13-15,* Doors at 9 p.m.
EDMONTON CELTIC FESTIVAL *HERITAGE AMPHITHEATRE, HAWRELAK PARK, AUG 14-15.* With Rawlins Cross, The Fables, The McCuaig and more. Info: www.celticfestivaledmonton.com.
JOHN CAMPBELL JOHN *BLUES ON WHYTE, 10329 WHYTE AVE, AUG 13-15.*
KING MUSKAFA *BLUES ON WHYTE, 10329 WHYTE AVE, AUG 17-19.*
LIL SUGAR *YELLOWHEAD CASINO, 12464 153 ST, AUG 14-15.*
LOREN BURNSTICK BAND *RAY'S SPORTS BAR & GRILL, 15215-111 AVE, AUG 14-15,* Doors at 7:30 p.m.
LYLE HOBBS *SHERLOCK HOLMES PUB, 10012-101A AVE, AUG 13-15.*
THE MISHAPS *ON THE ROCKS, 11740 JASPER AVE, AUG 14-15.* Doors at 9 p.m.
MISTER LUCKY *CROWN AND ANCHOR PUB, 15277 CASTLEDOWNS RD, AUG 14-15.* Show at 9:30 p.m.
MUSTARD SMILE *URBAN LOUNGE, 10544 WHYTE AVE, AUG 14-15,* Doors at 7 p.m.
THOMAS ALEXANDER *CASINO EDMONTON, 7055 ARGYLL RD, AUG 14-15.*
TODD REYNOLDS *SHERLOCK HOLMES PUB, CAPILANO MALL, AUG 13-14.*
TONY DIZON *SHERLOCK HOLMES PUB (WEM), AUG 11-15.*

OPEN STAGE

THURSDAY

COAST TO COAST PUB AND GRILL *552 CALGARY TR.* Doors at 7 p.m.
DUELING PIANO SHOWS *IVORY CLUB, 10304-111 ST.* Every Thu 8 p.m., Fri & Sat 9 p.m.
DUSTER'S PUB *6402 118 AVE* Doors at 9 p.m.
LB'S PUB *#110, 23 AKINS DR. ST. ALBERT.* Doors at 9 p.m.

FRIDAY

COAST TO COAST PUB AND GRILL *552 CALGARY TR* Doors at 9 p.m.
DUELING PIANO SHOWS *IVORY CLUB, 10304-111 ST,* Every Thu 8 p.m, Fri & Sat 9 p.m.

SEEN IT LIVE · GREAT GIGS YOU MISSED LAST WEEK

Redheaded Stepdaughter | Neko Case thundered through several songs from her *Middle Cyclone* CD Friday night at Folk Fest, but found time to croon a few of her Sadies collaborations as well. PHOTO BY FISH GRIWKOWSKY

SATURDAY

BLUES ON WHYTE *BLUES ON WHYTE, 10329 WHYTE AVE.* Doors at 4 p.m.
CARROT ARTS COFFEE HOUSE *9351 118 AVE* Music and poetry open mic. Doors at 7 p.m.
COAST TO COAST PUB AND GRILL *552 CALGARY TR.* Doors at 9 p.m.
DUELING PIANO SHOWS *IVORY CLUB, 10304-111 ST.* Every Thu 8 p.m., Fri & Sat 9 p.m.
LB'S PUB *#110, 23 AKINS DR, ST. ALBERT.* Doors at 4:30 p.m.
MORANGO'S TEK CAFE *10118-79 ST.* Doors at 7 p.m.

SUNDAY

BEER HUNTERS *386 ST. ALBERT RD, ST. ALBERT*
DUSTER'S PUB *6402-118 AVE.*
EDDIE SHORTS *10713-124 ST.* Doors at 9 p.m.
HOOLIGANZ PUB *10704-124 ST.* Doors at 7:30 p.m.
LIKWID LOUNGE *10081 JASPER AVE.* Doors at 9 p.m.
LOOP LOUNGE *367 ST. ALBERT RD, ST. ALBERT.* Doors at 3 p.m.
NEW CITY *10081 JASPER AVE.* Doors at 9 p.m.
NEWCASTLE PUB & GRILL *6109-90 AVE.* Doors at 3 p.m.
O'BYRNE'S IRISH PUB *10616 WHYTE AVE.* Doors at 9 p.m.
OPEN JAM *JR BAR AND GRILL, 4003-106 ST.* Doors at 3 p.m.
ORLANDO'S 2 PUB & GRILL *13509-127 ST.* Doors at 3 p.m.

MONDAY

DEVANEY'S IRISH PUB *9013-88 AVE.* Doors at 8 p.m.
IVORY CLUB *10304-111 ST.* Doors at 8 p.m.
ROSE BOWL *ROUGE LOUNGE, 10111-117 ST.* Doors at 9 p.m.

TUESDAY

THE DRUID *11606 JASPER AVE* Doors at 9 p.m.
LB'S PUB *#110, 23 AKINS DR, ST. ALBERT.* Doors at 9 p.m.
SIDELINER'S PUB *11018-127 ST.* Doors at 8 p.m.
SPORTSMAN'S LOUNGE *8170 50 ST* Doors at 8 p.m.
STEEPS OLD GLENORA *12411 STONY PLAIN RD.* Doors at 7:30 p.m.

WEDNESDAY

EDDIE SHORTS *10713-124 ST.* Doors at 9 p.m.
HAVEN SOCIAL CLUB *15120A STONY PLAIN RD.* Doors at 7:30 p.m.
HOOLIGANZ PUB *10704-124 ST.* Doors at 7:30 p.m.
LITTLE FLOWER OPEN STAGE *8906-99 ST.* Doors at 8 p.m.
PLEASANTVIEW COMMUNITY HALL *10860-57 AVE.* Doors at 7:30 p.m.
SECOND CUP *12336-102 ST.* Doors at 8 p.m.
WUNDERBAR HOFBRAUHAUS *8120-101 ST.*

> *SUMMER HOURS* IS A FILM ABOUT HOW **THE PRICE OF AN OBJECT** CAN BE VERY DIFFERENT FROM ITS VALUE.

MOVIE REVIEW • FOREIGN • BY PAUL MATWYCHUK | 779 words

Hélène Doesn't Live Here Anymore

THREE SIBLINGS MUST SELL OFF THEIR LATE MOTHER'S ART-FILLED COUNTRY HOUSE IN THE EXQUISITE *SUMMER HOURS*

SUMMER HOURS
Directed by Olivier Assayas. Starring Charles Berling, Juliette Binoche, Jérémie Renier, Edith Scob. Opens Fri, Aug 14.
★★★★☆

'Tis The Season | Juliette Binoche (centre) enjoys a final family gathering at her mother's country house in *Summer Hours*. PHOTO COURTESY OF E1 ENTERTAINMENT

When Adrienne, Frédéric, and Jérémie gather at their mother Hélène's country house to celebrate her 75th birthday, there's an undertow of melancholy that all the gift-giving and the hustle and bustle of the grandchildren can't quite disguise. Adrienne is a designer who lives in New York and rarely has the time to visit France anymore, and Jérémie works for a running shoe company in China – in a few months, he'll be moving there for good with his family. It's clear there won't be many more gatherings like this one. And even Hélène knows it: at one point, she takes aside Frédéric (an economics professor who has the strongest attachment to the house) and advises him on what to do with the house after she dies. Which, sadly, comes to pass not long after.

It will be a complicated inheritance: Hélène is the niece of a noted French painter named Paul Berthier, and the home is filled with paintings, sketches, furniture, porcelain, vases – all sorts of valuables that will need to be appraised, restored, and either distributed among the siblings, donated to museums, or sold off to collectors. Frédéric would rather not sell any of it – he has dreams of his children eventually spending their summers in the house with children of their own, passing down the Corot canvases and the Louis Majorelle desk and even the Degas plaster that Frédéric accidentally destroyed when he was little, the pieces of which now rest in a plastic shopping bag at the bottom of a closet. But the estate tax will be astronomical, Jérémie needs money to buy a house in China, and the house is of no use to Adrienne all the way across the ocean. And so, Frédéric begins the sad business of arranging for the house to be sold, the family possessions dispersed, Hélène's housekeeper Éloise sent into retirement.

One of the remarkable things about *Summer Hours*, the new film from writer/director Olivier Assayas, is its near-total absence of dramatic conflict. There are no ugly arguments between Frédéric, Adrienne, and Jérémie – no one gets into any disputes over who gets to keep the particularly valuable family treasures, no one accuses the other of acting out of greed or cynicism. There are no shocking family secrets that get unearthed, no family mysteries that get solved as the siblings go through their mother's possessions, no long-buried familial resentments that erupt into the open. Instead, the film is about a group of people gracefully accepting the inevitable: Frédéric realizes that selling the house is the only fair option, and indeed, even Hélène encouraged him to sell it all off before she died. She spent her life assiduously maintaining Paul Berthier's legacy, but she does not wish for her children to become "keepers of a tomb."

That lack of melodrama helps the film's true themes emerge all the more clearly. *Summer Hours* is a film about the passage of time, the ebb and flow of family fortunes (both in the sense of "wealth" and of "luck"), and how the price of an object can be very different from its value. In many ways, the most important figure in the film is Éloise, the character who has invested the most work into keeping that house running, but who has the least amount of influence over its ultimate fate. For her, an object needs to be put to use to be worth anything, and so she's the one who makes sure that the vases are always filled with flowers. In fact, when Frédéric tells her to pick an item from the house to take home with her, she selects a vase from the kitchen. She likes the idea of keeping it filled with flowers as a tribute to Hélène, but she also feels too shy about taking anything truly valuable. The irony is that the vase is by Félix Bracquemond, and is worth quite a bit of money indeed.

Hélène owned a second Bracquemond vase, which winds up on display at the Musée d'Orsay, and while Assayas pays tribute to the role institutions like this one play in preserving the country's cultural heritage, you can't help but think, as you look at that sterile museum display case, that Bracquemond's work is being better served in Éloise's home.

The performances by Juliette Binoche, Jérémie Renier, and Charles Berling as the three children and the radiant Edith Scob (from Georges Franju's classic *Eyes Without a Face*) as their mother are all exquisite, and Assayas' gliding camera captures them all with an effortless grace. See it – a film this wise and insightful needs you to make it complete. Without an audience, it's merely a vase without flowers.

Dale Cooper Would Strongly Disapprove | Bill Pullman and Julia Ormond play FBI agents in Jennifer Lynch's *Surveillance* – but they're much more sinister than any of the Feds her father created in *Twin Peaks*. PHOTO COURTESY OF MAGNOLIA PICTURES

DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

FILM SOLEIL!

Surveillance

CAST | Bill Pullman, Julia Ormond, French Stewart, Cheri Oteri

Everyone knows two things about Jennifer Lynch: she's David Lynch's daughter, and in 1993 she made the amputee-fetish anti-masterpiece *Boxing Helena*, and didn't work again for 15 years. Now here comes *Surveillance*, a kooky, arty thriller about two FBI agents investigating a gruesome roadside killing. Lynch got so much abuse over *Boxing Helena* that The Dictator is inclined to be charitable and call this one a curiosity piece. Plus, the handsome, sunbaked cinematography is by local lensman Peter Wunstorf.

CINÉMA VÉRITÉ!

Husbands

CAST | Ben Gazzara, Peter Falk, John Cassavetes

All of John Cassavetes' virtues and flaws are on full display in this 1970 drama about three buddies from Long Island who go on an extended drunken bender – so extended that part of it happens in England – after the death of a mutual friend. Much admired in its day, the film also had its detractors (most notably Pauline Kael and Roger Ebert), who grew impatient with its endless, maudlin scenes of drunken back-slapping and male camaraderie. At least when Judd Apatow makes a two-and-a-half-hour "bro" movie, he's careful to throw in some decent jokes.

PROVOCATEUR!

Tyson

DIRECTOR | James Toback

James Toback's documentary portrait of the disgraced former heavyweight boxing champion is deceptively simple: for about 90 minutes Mike Tyson sits on a couch and talks about his life and career. Occasionally, his stories are illustrated by old news footage. We never hear Toback asking any questions or challenging any of his assertions. And yet what emerges is a complex portrait of a man in all his contradictions – idol and criminal, rapist and family man, champion and loser. The DVD includes a director's commentary and behind-the-scenes featurettes.

MOVIE REVIEW · ROMANCE · BY KATHLEEN BELL | 527 words

Blame It On A Simple Tryst Of Fate

THE TIME TRAVELER'S WIFE SOMEHOW MAKES INESCAPABLE PREDESTINATION SEEM WILDLY ROMANTIC

THE TIME TRAVELER'S WIFE
Directed by Robert Schwentke. Starring Eric Bana, Rachel McAdams. Opens Fri, Aug 14.
★★★½☆

The Time Traveler's Wife is a beautiful film, no doubt. Based on the wildly popular novel by Audrey Niffenegger, it's a movie that twinkles with light and is full of texture – it's as if you don't just see the images, you can feel them. Even when the film takes its darker turns, the shadows are more autumn twilight than deep midwinter.

Yet whether you love this film or hate it really depends on your perspective on the weighty philosophical question of free will. (And if, unlike moi, you can quiet the inner *Star Trek*-ian space-time continuum debate which will erupt in your mind as soon as Eric Bana vanishes for the first time.)

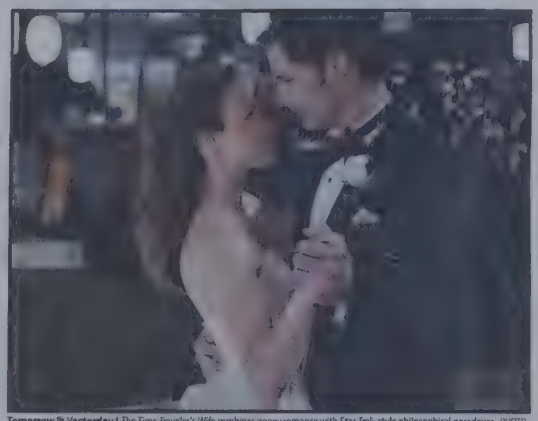
Getting back to free will, and speaking of *Star Trek*, whenever an episode revolved around time travel, the crew's number-one concern was to avoid messing with the past. The fear was that the most innocuous gesture or decision could change what would be (or if you're the time traveler, what is). In these stories, the future was not set in stone – no matter the conflict, our actions could change the outcome. The thought always makes my brain do loop-de-loops. Writing a time travel story must be mind-boggling.

The Time Traveler's Wife avoids tearing a hole in the space-time continuum with one tidy plot point: Henry DeTamble (Eric Bana), the time traveler in question, can't seem to change what's already happened, not even his mother's premature passing. His mother dies in a car accident that follows his first out-of-present experience. He claims he has gone back to that moment countless times, but has never been able to affect the end result. Our fate, it appears, is predetermined. And aside from a moment with a lottery ticket, the film mostly sticks to that philosophy. Niffenegger subscribes to the orderly *Time-crimes* theory of time travel, not the cuckoo-crazy all-bets-are-off version you get in *The Butterfly Effect*.

This seems to make Henry's love affair with Clare Abshire (Rachel McAdams) more romantic, more urgent – not a choice, but a necessity. There is never any hesitation, nor any insecurity. Clare even jokes about asserting her sense of self-determination when Henry asks her to marry him, testing out "no" for a few shocking (and electrifying) seconds until she says, "Of course."

Maybe you find the idea that everything in your life is fated comforting. Maybe not. Maybe you're unsure and the whole thing makes your skin wiggle a little bit. I can tell you it doesn't make for a particularly tense movie, considering life and death and the moments that lead us there seem preordained. Henry and Clare aren't very active; they just kinda get upset about the fate that's befallen them. When Henry's absenteeism leaves Clare opening Christmas presents solo and the loneliness gets to be too much, the fights start. Henry argues that Clare chose this waiting game with her one-trick husband. To which she responds, "I never had a choice."

Though what role destiny (or providence or fate) plays in our lives is always a cool subject, *The Time Traveler's Wife* never truly struggles with it. It whines about it but never rips it open, which is disappointing. Whether you find it all wildly romantic anyway is up to your own free will. Love it or hate it, you've at least got that choice.



Tomorrow ▸ Yesterday | *The Time Traveler's Wife* combines gooey romance with *Star Trek*-style philosophical paradoxes. PHOTO COURTESY OF NEW LINE CINEMA

MOVIE REVIEW · BETTER THAN IT LOOKS! · BY JONN KMECH | 429 words

We Won't Slam It

SURPRISE! *BANDSLAM* IS SMARTER, FUNNIER, AND HAS BETTER TASTE IN MUSIC THAN MOST TEEN MUSICALS

BANDSLAM
Directed by Todd Graff. Starring Gaelan Connell, Vanessa Hudgens, Alyson Michalka. Opens Fri, Aug 14.
★★★☆☆

Considering the staggering popularity of pre-teen pop-rock and the Scrooge McDuck-like mountains of greenbacks that producers are diving headfirst into as a result, it only makes sense for filmmakers to capitalize on this skyrocketing pop-culture trend too.

So it's not surprising that a film like *Bandslam* was made. What is surprising is that, compared to the insufferability of most teen-rock film projects like the *High School Musicals*, director Todd Graff (who also made the winning drama-nerd comedy *Camp*) infuses this film with a genuine love for classic rock and a dash of quirkiness, resulting in a product that might actually appeal to someone outside the fiercely targeted 10-14-year-old demographic.

After moving to a new city and high school with his single mother Karen (Lisa Kudrow) to help him escape his "loser" reputation, awkward but likable teenager Will Burton (Gaelan Connell) finds himself becoming quick friends with former cheerleader Charlotte (Alyson Michalka), who asks him to manage her rock band comprised of ragtag high school outcasts. Using his extensive knowledge of music to his advantage, Will helps Charlotte prepare her band to compete at an upcoming battle of the bands against reigning champs Ben Wheatley and the Glory Dogs. Meanwhile, Will pursues romance with the attractive but sullen loner Sa5m (Vanessa Hudgens). Yes, "Sa5m."

Bandslam treads the fine line between irritating and endearing, but more often than not falls towards the latter. Held together by Will's inner monologue that takes the form of a letter to his hero David Bowie, the film is often cheerfully far-fetched: in one scene, Charlotte's bandmates each improvises a part, which magically meld together into an arrangement that a professional band would take months to achieve.

It's formulaic, but *Bandslam* also captures the awkwardness of high school in a charming way. This is helped by the inherent ungainliness of star Gaelan Connell. But Graff also talks up to his young audience instead of talking down to them. Not many teen-rock films that I know of reference both the Velvet Underground and legendary punk venue CBGB – the real sex, drugs, and rock 'n' roll that most of the squeaky-clean fare in this genre avoids like the plague.

NOT MANY TEEN-ROCK FILMS THAT I KNOW OF REFERENCE BOTH THE VELVET UNDERGROUND AND CBGB.

And the fact that *Bandslam* acknowledges that rock exists outside the confines of Hannah Montana and Jonas Brothers albums is refreshing. While it wouldn't be a recommended watch for anyone outside the pre-teen crowd, if your son, daughter, or younger sibling is clamouring to go to a movie, you could do a lot worse than *Bandslam*. You might help create an entirely new generation of Lou Reed fans.

MOVIE REVIEW · L.A. STORY · BY PAUL MATWYCHUK | 612 words

About A Boy-Toy

ASHTON KUTCHER IS A MANWHORE WITH A HEART OF GOLD (AND A TASTE FOR OLDER WOMEN) IN *SPREAD*

SPREAD
Directed by David Mackenzie. Starring Ashton Kutcher, Anne Heche, Margarita Levieva. Opens Fri, Aug 14.
★★½☆☆

The Boyfriend Experience | Anne Heche is a rich L.A. attorney and Ashton Kutcher is the young hunk she pays to service her in *Spread*. PHOTO COURTESY OF TVA FILMS

The opening scenes of *Spread* play out like an episode of *Burn Notice*: we get sun-drenched scenery (Los Angeles in this case, instead of Miami), lots of beautiful bodies wearing very little clothing, and a cocky narrator who takes you into his confidence and explains the finer points of his exotic profession. Except in this case, our hero is not a former spy but a young gigolo with the pointedly androgynous name Nikki, and instead of teaching you how to convert a cellphone into an improvised listening device, Nikki tells you the pickup lines to use on older women, advises you to make a meal for her the next day (it's almost better if the meal is a disaster, he says – it makes you look attentive yet appealingly vulnerable), and explains that winning a woman's trust is all a matter of building up a specific number of "points" on a scale of Nikki's devising.

Nikki is played by Ashton Kutcher, who seems to have taken on the role (he's also listed as one of *Spread*'s producers) as both an acting stretch and a knowing comment on his own real-life boy-toy persona as the husband/plaything of the much older Demi Moore. Wearing shaggy hair, workboots, $400 jeans, suspenders, and designer t-shirts that make him look like an upscale version of one of Dexy's Midnight Runners, Nikki has a boyish sex appeal that's catnip to women like Samantha (Anne Heche), a successful lawyer who prefers paying a young stud to hang around her hillside mansion and fuck her on demand than having to deal with the inconvenience and the messy unpredictability of a real relationship.

Ah, but when you're a whore like Nikki, the difference between real feelings of love and paid facsimiles thereof can be hard to spot. He has, in a way, a perfect symbiotic relationship going with Samantha – free clothes, free rent, days of total leisure. (True, it's all in exchange for regular lovemaking sessions with Samantha, but all things being equal, that's not a terribly onerous task. It certainly beats working for tips as a cater-waiter.) But Nikki is tempted to risk his cushy setup when he falls hard for a beautiful waitress named Heather (Margarita Levieva), who is not above using her sexuality to better her station in life either. Can these two crazy whores find love in this mixed-up town?

The answer may surprise you. Seriously: it really might. *Spread* was directed by David Mackenzie, a Scottish filmmaker who specializes in sexually charged character studies about rootless young men – his previous films include *Young Adam* and *Hallam Foe* – and while the film's initially tough-minded depiction of Nikki the callow opportunist ultimately gives way to sentimentality, Mackenzie's portrait of Los Angeles as a city where every social transaction is an act does have some teeth to it. (The film makes an interesting companion piece to *The Girlfriend Experience*, Steven Soderbergh's low-budget film about an upscale female call girl, played by porn star Sasha Grey. Soderbergh does a more sophisticated job of placing his story in a contemporary economic context, but Mackenzie has a more charismatic actor in the lead.)

Spread falls apart in its final third, once Anne Heche leaves the story. Kutcher has so much more chemistry with her than he does with Levieva, in fact, that it almost subverts Mackenzie's message: instead of feeling bad that Nikki has so much trouble finding true love with Heather, you feel bad that he gave up fake love with Samantha in order to chase after her. Those two beautiful, soulless people were made for each other – and their fake love affair produced some pretty realistic-looking orgasms.

MOVIE REVIEW • TOYS! • BY JONN KMECH | 504 words

His Kung Fu Grip Is Less Than Gripping

YOUR CHILDHOOD DOLLS COME TO LIFE (ALBEIT STILL WITH ONLY ONE FACIAL EXPRESSION) IN *G.I. JOE: THE RISE OF COBRA*

G.I. JOE: THE RISE OF COBRA
Directed by Stephen Sommers. Starring Channing Tatum, Marlon Wayans, Sienna Miller, Dennis Quaid. Now playing.
★★☆☆☆

As is relatively well-known now, the G.I. Joe dolls of today are grotesquely disproportional caricatures of the male physique compared to their original counterparts from the 1960s. If they were attempting to do the same thing with their movie that Mattel has done with the dolls, the makers of *G.I. Joe: The Rise of Cobra* have succeeded wildly. Compared to, say, *The Dirty Dozen*, *Rise of Cobra* is a grotesquely disproportional caricature of soldiers and fighting. There is nothing realistic about any part of this film, but it does supply the same level of carefree escapism as a G.I. Joe helping a child cherry-bomb an anthill.

We're quickly introduced to our villain, James McCullen (Christopher Eccleston), whose weapons company MARS has designed a state-of-the-art nanotechnology weapon. Our heroes, Duke (Channing Tatum) and Ripcord (Marlon Wayans) are part of the U.S. Army squadron delivering warheads with this weapon to NATO when they're ambushed by the evil Baroness (Sienna Miller) who works for the shadowy syndicate Cobra. Luckily, they're saved by members of G.I. Joe, a special wing of the U.S. Army. After convincing General Hawk (Dennis Quaid) to allow them to join the unit, Duke and Ripcord have to stop McCullen, the Baronness, and Cobra from (surprise, surprise) trying to bring about a new world order.

In lieu of a proper review, I think it'd be more appropriate to just list off some of the totally badass shit that director Stephen Sommers and his screenwriters have tossed into *G.I. Joe*: nano-robots turning tanks into green clouds of dust, children head-butting each other, training montages, underwater manned submarines that look like sharks, ninjas engaging in multiple fights to the death, vinyl-clad women beating each other senseless, Dennis Quaid growling, pulse cannons that knock people backwards, supersoldier robotic suits that have miniguns on their arms... well, you get the idea. The only element that is disappointingly missing from this treasure trove of action insanity is gigantic shape-shifting robots fighting each other to save Earth. Sadly, no film that I'm aware of features that.

VINYL-CLAD WOMEN BEATING EACH OTHER SENSELESS!

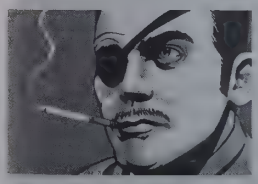
With *Van Helsing* and the *Mummy* movies under his belt, Sommers is well-known for fantastical films featuring a lot of style and action with no substance, so he was a perfect directorial choice for something as blatantly escapist as *Rise of Cobra*. Its plot is nonsensical, the troubled romance between Miller and Tatum is by-the-book, and the acting is about on par with what could be expected of human-sized plastic figurines with such special features as Movable Arms, Realistic Kicking Action, and Single Face Expression!

Yet I still liked it slightly better than *Transformers 2*. It's another totally outlandish cacophony of CGI, but there are a few enjoyable winks toward the '80s *G.I. Joe* cartoon and the action didn't induce a migraine. However, it should come with a Surgeon's General warning: watching both *G.I. Joe* and *Transformers 2* at the same time could cause your head to melt. Seriously. If both films were put together, Bruce Willis could use them to destroy an asteroid.

Hey, Joe, Where You Going With That Gun In Your Hand? | Channing Tatum takes aim at narrative coherence in *G.I. Joe: The Rise of Cobra*. PHOTO COURTESY OF PARAMOUNT PICTURES

ONLINE MOVIES • LIVING LEGEND | 436 words

Animé Of The People



FREEDOM OF CHOICE G.H. LEWMER

THE ECO-CONSCIOUS *NAUSICAÄ* EPITOMIZES HAYAO MIYAZAKI'S MESSAGE OF HUMANISM AND PEACE

It's rare that great art (or a great artist) has the opportunity to exist in absolute creative and financial freedom immune from commercial considerations or the pressures of popular taste. Achieving this freedom within the film industry is virtually unheard of.

But somehow legendary Japanese animator Hayao Miyazaki has accomplished the impossible with a series of breathtaking works of art (*Spirited Away* and *My Neighbor Totoro* among them) that are not only routinely lauded as masterpieces but which also inevitably make their way to the top of the international box-office charts. In celebration of the North American theatrical release of Miyazaki's latest, *Ponyo*, I thought it would be apropos to champion his first independent feature, the life-affirming, earth-worthy, still ahead of its time environmental warning call *Nausicaä of the Valley of the Wind*.

Set in a future devoid of life, Nausicaä speaks to a world that has lost hope, swept up in a spiral of destruction against nature and life itself. Nausicaä, the heroine, is a young woman who communicates with the forces of nature, helping to heal and harmonize with these forces while simultaneously fighting off the humans who are committed to the destruction of her community and the energy of life. The film follows Nausicaä as she unwittingly becomes the catalyst in a shift of human consciousness towards living in balance with nature, thereby allowing a global return to Eden.

WATCH NAUSICAÄ OF THE VALLEY OF THE WIND ONLINE AT VIDEO.GOOGLE.CA.

It's a heady sounding piece, especially when you consider that it's made for a younger audience, but as with all Miyazaki, the message is clear, concise, and sincere in a way that speaks directly to the heart. It speaks for (as opposed to against) the audience, and I'd be hard-pressed to find any human being who won't be mesmerized by the level of creativity on display here.

While the animation is not as perfectly realized as in Miyazaki's subsequent films, his warmth and intelligence are obvious, with none of the product placement or consumerist spirit that marks so much family entertainment in North America. For that reason alone, *Nausicaä* should be given an award. (*Nausicaä* also parts company with most Hollywood family films in that the female protagonist is a self-sufficient, problem-solving character who chooses to resolve conflict not through action but through understanding.)

Miyazaki is one of international cinema's great inspirational figures: his message of love, tolerance, responsibility, and understanding is cherished worldwide, rewarded with a success that has guaranteed artistic and creative freedom for the remainder of his lifetime. The only region that has yet to honor his genius is North America. Perhaps with the release of *Ponyo*, this too will change.

OBITUARY · JOHN HUGHES (1950-2009) · BY MARI SASANO | 692 words

Some Kind Of Wonderful

JOHN HUGHES MADE MILLIONS OF TEENAGERS (INCLUDING ME) THINK HE WAS SPEAKING DIRECTLY TO THEM

I have to admit that I came to John Hughes movies relatively late. By the time I was the target age for teen movies, I was already suspicious of being identified as a profitable demographic, and so my (prissy, snobby) 12-to-15-year-old self snubbed Molly Ringwald, shut the window on John Cusack, and put Baby firmly in the corner, where I was sure she belonged.

But then it happened. *Sixteen Candles* on the VCR at a friend's birthday party. But if you think about it, there's something remarkable about that movie. It's about a girl, for one. A smart girl who feels like an outsider, ignored on her birthday because her sister is getting married. (Barf!) A middle child! *I'm* a middle child! She's cynical! *I'm* cynical!

Lots has already been said about the late John Hughes – screenwriter, producer, and director – and his ability to tap into the '80s teenage zeitgeist. In hindsight, there was also plenty wrong in those films: Long Duk Dong made me ashamed for humanity, and I'm not sure there's *anyone* who felt good about Ally Sheedy's makeover at the end of *The Breakfast Club*.

At the time, I knew I was being sold a version of myself – a cuter, cooler version. And as sick as it was, I LOVED IT. How infuriating! But isn't it always infuriating at that age, to find out that your feelings are part of a script that countless billions of young people over the course of all history have followed? And that, yes, you will grow up someday, because you only have one First Time. For everything. Then, after the shock wears off, you get on with things.

And so did John Hughes. After *Sixteen Candles*, *Weird Science*, *Ferris Bueller's Day Off*, *Pretty in Pink*, *Some Kind of Wonderful*, and *The Breakfast Club*, he cooled off on adolescents. Sure, there were still big box office hits ahead of him. But no one will ever wax nostalgic over the way *Uncle Buck* or the *Home Alone* movies shaped them as young adults.

Hughes eventually left the L.A. scene altogether, worrying about the impact the fast life would have on his family. Did he quit while he was ahead? Not necessarily, unless you consider *Maid in Manhattan* or *Drillbit Taylor*, both written under a pseudonym, to be anything more than a little something to help send the kid to college. He was, most of all, a writer – I can't tell for sure, but there's not a writer I know who doesn't turn down a paying gig for the right price. But it's hard to say what Hughes really felt. He didn't give many interviews. Was it his lack of ego? A reclusive tendency? Who knows.

Bueller?... Bueller?... Bueller?... | Matthew Broderick hijacks a parade in John Hughes' *Ferris Bueller's Day Off*. PHOTO COURTESY OF PARAMOUNT PICTURES

But what's true is that writing for film is about compromises. A writer who needs absolute artistic control becomes a novelist, maintaining a quiet relationship directly with a reader, not a screenwriter, whose words are handed over to directors, actors, and test-screening audiences. You know how they changed the ending of *Pretty in Pink*, right? Andie was supposed to go to prom with Duckie and not end up with Blane. That's how actual misfits and weirdoes would have kept it. But the movie business is about wrenching money out of ordinary people – there are a lot more of them. Hughes must've known that too. But adult life is full of regrets, isn't it?

In my fantasy ending to *Pretty in Pink*, Andie breaks up with Blane over the phone when he tries to get her to admit that she's into Duckie, even though it's so obvious that the reason why they're such close friends is precisely because they will never be romantically involved. And I give a hat tip to Trevor Anderson, who always believed that Duckie loved Andie in the way that all semi-closeted gay boys misdirect their first crushes on hip ennuyées.

There are still great movies made for and about teenagers now. *Mean Girls*, *Superbad* – heck, anything with Michael Cera. But John Hughes wrote our movies and introduced us to our own teenage angst for the first time. And nothing new, no matter how great, can ever take that away.

MOVIE GUIDE · WHAT'S PLAYING IN THE THEATRES

Alien Apartheid | Extraterrestrial refugees wind up in a South African concentration camp in the provocative *District 9*. PHOTO COURTESY OF TRISTAR PICTURES

OPENING THIS WEEK

BANDSLAM

Aly Michalka, Vanessa Hudgens, Gaelan Connell, and Lisa Kudrow star in *Camp* director Todd Graff's musical romantic comedy about a shy teenaged music geek who is hired by a popular cheerleader to manage her rock/ska band.

DISTRICT 9

Jason Cope, Robert Hobbs, and Sharlto Copley star in director Neill Blomkamp's sci-fi allegory, set in a world where alien refugees have landed in South Africa, only to be confined to a carefully monitored work camp by the suspicious, xenophobic humans.

THE GOODS: LIVE HARD, SELL HARD

Jeremy Piven, Ving Rhames, James Brolin, David Koechner, and Ed Helms star in *Chappelle's Show* co-creator Neal Brennan's comedy about a failing used car dealership whose future is riding on the success of their upcoming Fourth of July sales event.

PONYO

The voices of Matt Damon, Cate Blanchett, Liam Neeson, and Tina Fey are featured in *Spirited Away* director Hayao Miyazaki's animated adventure about a fish who upsets the balance of nature when she uses a magical spell to transform herself into a human girl.

SPREAD

Ashton Kutcher, Anne Heche, and Margaret Levieva star in *Hallam Foe* director David Mackenzie's erotic drama about a young gigolo torn between a wealthy middle-aged lawyer and the beautiful young waitress he actually loves.

SUMMER HOURS

Juliette Binoche, Charles Berling, Jeremie Renier, and Edith Scob star in *Irma Vep* director Olivier Assayas' drama about three siblings arguing over whether to preserve their late mother's country house and art collection, or to sell it all off. In French with English subtitles.

TEA FOR TWO

Doris Day, Gordon MacRae, Gene Nelson, and Eve Arden star in *Calamity Jane* director David Butler's 1950 musical, based on the 1920s Broadway smash *No, No, Nanette!*, about an heiress who bets her uncle she can go for 48 hours saying no to everything. *Royal Alberta Museum: Mon, Aug 17 (8pm)*

THE TIME TRAVELER'S WIFE

Rachel McAdams, Eric Bana, Ron Livingston, and Stephen Tobolowsky star in *Flightplan* director Robert Schwentke's adaptation of Audrey Niffenegger's bestselling novel about a romance between an artist and a man with a bizarre disorder that causes him to travel through time during moments of stress.

SHOWTIMES AUGUST 14-20, 2009

GARNEAU

8712 - 109 STREET • 433-0728

SUMMER HOURS PG
Nightly 7:00, 9:00; Sat & Sun matinees 2:00

PRINCESS

10337 - 87 AVENUE • 433-0728

PONYO G
Nightly 7:00, 9:00; Sat & Sun matinees 2:00

FOOD INC PG
Sat & Sun matinees 1:00. Mature subject matter.

THE HURT LOCKER 14A
Nightly 6:45, 9:15; Sat & Sun matinees 3:00. Violence coarse language

PARKLAND

130 Century Crossing, Spruce Grove • 962-2332

DISTRICT 9 18A
Nightly 6:45, 9:00; matinees Sat Sun Tues & Thurs 12:45, 3:00. Gory violence

THE GOODS: LIVE HARD, SELL HARD 18A
Nightly 7:10, 9:10; matinees Sat Sun Tues Thurs 1:10, 3:10

THE TIME TRAVELER'S WIFE PG
Nightly 7:00, 9:20; matinees Sat Sun Tues & Thurs 1:00, 3:20. Movies for Mommies Tues 1:00

G.I. JOE: THE RISE OF COBRA 14A
Nightly 6:50, 9:25; matinees Sat Sun Tues & Thurs 12:50, 3:15

JULIE & JULIA PG
Nightly 7:05, 9:25; matinees Sat Sun Tues & Thurs 1:05, 3:30
Coarse language.

FUNNY PEOPLE 14A
Nightly 7:30. Crude coarse language, sexual content, not recommended for young children

HARRY POTTER AND THE HALF BLOOD PRINCE PG
Matinees Sat Sun Tues & Thurs 12:30, 3:25. Violence, frightening scenes

THE UGLY TRUTH 14A
Nightly 6:55, 9:05; matinees Sat Sun Tues & Thurs 12:55, 3:05. Sexual content, language may offend

METRO CINEMA

9828-101A AVENUE (ZEIDLER HALL, CITADEL THEATRE) • 425-9212

REOPENS IN THE FALL

GRANDIN THEATRE

GRANDIN MALL, SIR WINSTON CHURCHILL AVE., ST. ALBERT • 458-9822

BANDSLAM PG
Daily 12:45, 2:55, 5:00, 7:05, 9:20. No passes.

G-FORCE G
Fri-Thurs 1:05, 2:50, 4:35, 6:30.

HARRY POTTER AND THE HALF-BLOOD PRINCE PG
Daily 8:15.

ALIENS IN THE ATTIC PG
Fri-Thurs 12:55.

THE UGLY TRUTH 14A
Daily 2:30, 4:15, 6:05, 7:50, 9:40.

G.I. JOE: THE RISE OF COBRA 14A
Fri-Thurs 12:30, 2:45, 4:55, 7:10, 9:25. Violence, frightening scenes. No passes.

TIME TRAVELLERS WIFE PG
Fri-Thurs 1:20, 3:20, 5:20, 7:20, 9:25

LEDUC CINEMAS

4702-50 St. Leduc • 986-2728

DISTRICT 9 18A
Nightly 6:55, 9:35; matinees 12:55, 3:20.

G.I. JOE: THE RISE OF COBRA 14A
Nightly 6:50, 9:30; matinees 12:50, 3:30. Violence, frightening scenes

THE TIME TRAVELER'S WIFE PG
Nightly 7:05, 9:25; matinees 1:05, 3:25.

ALIENS IN THE ATTIC PG
Nightly 7:00; matinees 1:00, 3:20

FUNNY PEOPLE 14A
Nightly 9:45. Crude and sexual language.

WETASKIWIN CINEMA 4 PLEX

3840-56 Wetaskiwin • 352-3922

DISTRICT 9 18A
Nightly 6:55, 9:35; matinees 12:55, 3:20

G.I. JOE: THE RISE OF COBRA 14A
Nightly 6:50, 9:30; matinees 12:50, 3:30. Violence, frightening scenes

JULIE & JULIA PG
Nightly 7:05, 9:35; matinees 1:05, 3:35. Coarse language

THE TIME TRAVELER'S WIFE PG
Nightly 7:05, 9:25; matinees 1:05, 3:25

SOUTH EDMONTON

1525 99 Street • 436-8585

THE GOODS: LIVE HARD, SELL HARD. 18A
Fri-Thurs 12:45, 3:00, 5:20, 7:55, 10:30 No passes

DISTRICT 9 14A
Fri-Thurs 1:40, 4:35, 7:30, 10:20
Gory scenes, brutal violence, coarse language. No passes

BANDSLAM PG
Fri-Thurs 1:15, 4:15, 7:05, 9:45

THE TIME TRAVELER'S WIFE PG
Fri-Thurs 1:00, 4:10, 7:00, 9:50. Nudity, mature subject matter.

PONYO G
Fri-Thurs 12:50, 4:00, 6:50, 9:20. No passes

A PERFECT GETAWAY 18A
Fri-Thurs 12:05, 2:30, 4:50, 7:40, 10:25. Gory violence

G.I. JOE: THE RISE OF COBRA 14A
Fri-Thurs 1:25, 4:20, 7:05, 7:45, 9:50, 10:35

JULIE & JULIA PG
Fri-Thurs 1:30, 4:30, 7:20, 10:10. Coarse language. No passes

FUNNY PEOPLE 18A
Fri-Thurs 12:25, 3:40, 6:45, 10:15. Crude content, not recommended children, sexual content, coarse language

THE UGLY TRUTH 14A
Fri-Wed 12:30, 3:05, 5:25, 7:50, 10:25. Thurs 3:10, 5:25, 7:50, 10:25. Star & Strollers screening Thurs 1:00
Language may offend, sexual content

G-FORCE G
Fri-Thurs 12:20, 2:45, 5:00, 7:15, 9:40

(500) DAYS OF SUMMER PG
Fri-Thurs 1:20, 3:45, 6:55, 9:30. Language may offend

HARRY POTTER AND THE HALF-BLOOD PRINCE PG
Fri-Thurs 12:00, 3:15, 6:40, 10:05. Frightening scenes, violence

ICE AGE: DAWN OF THE DINOSAURS G
Fri-Thurs 12:10, 2:40, 5:10, 7:35, 10:00

TRANSFORMERS: REVENGE OF THE FALLEN 14A
Fri-Thurs 12:15, 3:30. Crude content, violence, not recommended for young children

THE PROPOSAL PG
Fri-Thurs 9:55. Coarse language.

THE HANGOVER 18A
Fri-Thurs 1:10, 3:50, 7:10. Language may offend, nudity, crude content

NORTH EDMONTON

14231-137th Avenue • 732-2223

THE GOODS: LIVE HARD, SELL HARD. 18A
Fri-Thurs 1:00, 3:10, 5:30, 8:00, 10:35. No passes.

DISTRICT 9 14A
Fri-Thurs 11:50, 2:20, 5:00, 7:50, 10:40. Gory scenes, brutal violence, coarse language. No passes

BANDSLAM PG
Fri-Thurs 1:50, 4:30, 7:20, 10:00

THE TIME TRAVELER'S WIFE PG
Fri-Thurs 1:20, 4:10, 6:50, 9:40. Nudity, mature subject matter

PONYO G
Fri-Thurs 1:40, 4:20, 6:45, 9:10. No passes.

A PERFECT GETAWAY 18A
Fri-Thurs 12:45, 3:00, 5:20, 8:00, 10:35. Gory violence

G.I. JOE: THE RISE OF COBRA 14A
Fri-Thurs 12:45, 3:00, 5:20, 7:45, 10:15. Fri-Thurs 1:30, 4:40, 6:40, 7:30, 9:30, 10:30. Substance abuse, not recommended for young children, gory violence.

JULIE & JULIA PG
Fri-Tues, Thurs 1:10, 3:50, 7:00, 9:50. Wed 3:50, 7:00, 9:50; Star & Strollers Wed 1:00. No passes. Coarse language.

FUNNY PEOPLE 18A
Fri-Thurs 12:50, 4:00, 7:10, 10:20. Crude content, not recommended for children, sexual content, coarse language.

THE UGLY TRUTH 14A
Fri-Thurs 12:40, 2:50, 5:10, 7:40, 10:10. Language may offend, sexual content

G-FORCE G
Fri-Thurs 12:30, 2:40, 4:50, 7:15, 9:20

HARRY POTTER AND THE HALF-BLOOD PRINCE PG
Fri-Thurs 2:15, 6:30, 9:45 frightening scenes, violence

ICE AGE: DAWN OF THE DINOSAURS G
Fri-Thurs 12:10, 2:30, 4:45, 7:05

TRANSFORMERS: REVENGE OF THE FALLEN 14A
Fri-Thurs 12:20, 3:30
Crude content, violence, not recommended for children

THE PROPOSAL PG
Fri-Thurs 9:15. Coarse language.

THE HANGOVER 18A
Fri-Thurs 12:00. Language may offend, nudity, crude content

CITY CENTRE 9 CINEMAS

3RD FLOOR-PRIDE IN 101 st @ 102 AVE. • 421-7020

G.I. JOE: THE RISE OF COBRA 14A
Fri-Sun 12:15, 3:30, 7:30, 10:15, Mon-Thurs 12:15, 3:30, 7:30, 10:15
No passes

DISTRICT 9 14A
Fri-Thurs 12:20, 3:15, 6:40, 9:20. Gory scenes, brutal violence, coarse language. No passes

THE TIME TRAVELER'S WIFE PG
Fri-Thurs 12:30, 3:20, 6:45, 9:30. Nudity, mature subject matter

JULIE & JULIA PG
Fri-Sun 12:10, 3:10, 6:50, 9:40; Mon-Thurs 12:10, 3:10, 6:50, 9:40
Coarse language. No passes

FUNNY PEOPLE 14A
Fri-Thurs 3:00, 6:30, 9:45. Crude content, not recommended for children, sexual content

HARRY POTTER AND THE HALF-BLOOD PRINCE PG
Fri-Thurs 12:00. Frightening scenes, violence

THE UGLY TRUTH 14A
Fri-Sun-Thurs 1:00, 4:00, 7:20, 10:10; Sat 4:00, 7:20, 10:10. Language may offend, sexual content

(500) DAYS OF SUMMER PG
Fri-Thurs 12:50, 3:50, 7:15, 10:00. Language may offend

THE GOODS: LIVE HARD, SELL HARD 18A
Fri-Thurs 12:45, 3:45, 7:00, 9:15

SPREAD 18A
Fri-Thurs 12:40, 3:40, 7:10, 9:50. Nudity, sexual content.

OPUS ARTE: A MIDSUMMER NIGHT'S DREAM STC
Sat 11:00

CLAREVIEW 10 CINEMAS

4211-139TH AVENUE • 472-7600

HARRY POTTER AND THE HALF BLOOD PRINCE PG
Fri-Thurs 12:40, 4:20, 8:00. Frightening scenes, violence

THE UGLY TRUTH 14A
Fri-Thurs 1:40, 4:40, 7:15, 9:35. Language may offend, sexual content.

FUNNY PEOPLE 14A
Fri-Thurs 9:25. Crude content, not recommended for children, sexual content, coarse language

G.I. JOE: THE RISE OF COBRA PG
Fri-Sun 12:30, 1:10, 3:30, 4:00, 6:30, 7:05, 9:20, 9:50; Mon-Thurs 12:30, 1:10, 3:30, 4:00, 6:30, 7:05, 9:20, 9:50. No passes.

JULIE & JULIA PG
Fri-Sun 12:45, 3:50, 6:55, 9:45; Mon-Thurs 12:45, 3:50, 6:55, 9:45
Coarse language. No passes

A PERFECT GETAWAY 18A
Fri-Thurs 1:20, 4:30, 7:00 Gory violence

DISTRICT 9 18A
Fri-Thurs 1:00, 3:45, 6:45, 9:40
Gory scenes, brutal violence, coarse language No passes.

THE GOODS: LIVE HARD, SELL HARD. 18A
Fri-Thurs 2:00, 4:50, 7:25, 10:00

BANDSLAM PG
Fri-Thurs 12:50, 3:40, 6:40, 9:15.

THE TIME TRAVELER'S WIFE PG
Fri-Thurs 1:30, 4:10, 6:50, 9:30 Nudity, mature subject matter.

WESTMOUNT CENTRE CINEMAS

111 AVENUE @ GOOAT ROAD • 455-8726

DISTRICT 9 14A
Mon-Thurs 6:40, 9:35; Sat-Sun 12:30, 3:25, 6:40, 9:35 Gory scenes, brutal violence, coarse language.

A PERFECT GETAWAY 18A
Fri-Mon-Thurs 7:00, 9:25; Sat-Sun 1:15, 3:50, 7:00, 9:25 Substance abuse, not recommended for young children

THE TIME TRAVELER'S WIFE PG
Fri-Mon-Thurs 7:10, 9:55; Sat-Sun 1:00, 4:00, 7:10, 9:55 Nudity, mature subject matter

G.I. JOE: THE RISE OF COBRA 14A
Fri 6:50, 9:45; Sat-Sun 12:45, 3:40, 6:50, 9:45; Mon-Thurs 6:50, 9:45
No passes

SCOTIABANK THEATRE

WEST EDMONTON MALL • 8882-170 STREET • 444-2400

THE GOODS: LIVE HARD. SELL HARD. 18A
Fri-Thurs 12:15, 2:45, 5:15, 8:00, 10:45 No passes

DISTRICT 9 14A
Fri-Thurs 1:00, 4:00, 7:20, 10:20. Gory scenes, brutal violence, coarse language. No passes

BANDSLAM PG
Fri-Thurs 12:40, 2:50, 7:00, 9:50

THE TIME TRAVELLER'S WIFE PG
Fri 12:40, 4:10, 7:10, 10:00; Sun-Thurs 12:50, 4:10, 7:10, 10:00
Nudity, mature subject matter

A PERFECT GETAWAY 18A
Fri-Tues, Thurs 1:30, 4:50, 7:50, 10:40; Wed 1:30, 4:00, 10:40
Substance abuse, not recommended for young children, gory violence

G.I. JOE: THE RISE OF COBRA 14A
Fri-Thurs 12:30, 3:30, 6:30, 9:30, 10:30

JULIE & JULIA PG
Fri-Tues, Thurs 12:10, 3:40, 6:40, 9:40; Wed 3:40, 9:40; Star & Strollers Screening Wed 1:00. No passes. Coarse language.

FUNNY PEOPLE 18A
Fri-Thurs 12:00, 3:20, 6:45, 10:15

HARRY POTTER AND THE HALF-BLOOD PRINCE PG
Fri-Thurs 11:45, 3:15, 6:45, 10:15.
Frightening scenes, violence. No passes.

THE UGLY TRUTH 14A
Fri-Sun-Thurs 1:20, 4:40, 7:40, 10:10; Mon 1:20, 4:00, 10:10.
Language may offend, sexual content.

G-FORCE G
Fri-Thurs 11:50, 2:10, 4:30, 6:50, 9:20.

ICE AGE: DAWN OF THE DINOSAURS G
Fri-Wed 1:10, 4:20, 7:15; Thurs 1:10, 4:20

TRANSFORMERS: REVENGE OF THE FALLEN 14A
Fri-Thurs 12:20, 3:45
Not recommended for children, crude content, violence

THE HANGOVER 18A
Fri-Thurs 9:45. Language may offend, nudity, crude content.

CINEMA CITY MOVIES 12

130 AVENUE & 50 STREET • 472-9779

KAMINEY (HINDI W/E.S.T.) STC
Fri-Thurs 1:05, 4:00, 6:55, 9:55

LOVE AAJ KAL (HINDI/W/E.S.T.) PG
Fri-Thurs 1:10, 4:05, 6:50, 9:40

ORPHAN 18A
Fri-Sat 1:50, 4:30, 7:10, 9:55, 12:25. Sun-Thurs 1:50, 4:30, 7:10, 9:55

MOON 14A
Fri-Sun 9:25, 11:40, Sun-Thurs 9:25

WHATEVER WORKS PG
Fri-Sat 10:05, 12:10 Sun-Thurs 10:05
Not recommended children, sexual content

YEAR ONE 14A
Fri-Sat 1:00, 4:35, 7:30, 9:30, 11:45, Sun-Thurs 1:00, 4:35, 7:30, 9:30 Crude content

IMAGINE THAT G
Fri-Thurs 2:00, 4:50, 7:35

THE TAKING OF PELHAM 123 14A
Fri-Sat 1:35, 4:10, 7:25, 9:45, 12:00, Sun-Thurs 1:35, 4:10, 7:25, 9:45. Violence, coarse language.

LAND OF THE LOST PG
Fri-Thurs 1:45, 4:40, 7:20. Coarse language, crude content

NIGHT AT THE MUSEUM: BATTLE OF THE SMITHSONIAN PG
Fri-Sat 1:30, 4:20, 7:15, 9:35, 11:55. Sun-Thurs 1:30, 4:20, 7:15, 9:35

TERMINATOR SALVATION 14A
Fri-Sat 1:25, 4:15, 6:45, 9:20, 1:50, Sun-Thurs 1:25, 4:15, 6:45, 9:20

ANGELS & DEMONS 14A
Fri-Thurs 1:15, 4:00, 6:50, 9:50. Violence.

STAR TREK PG
Fri-Sat 1:20, 4:05, 7:00, 9:50, 12:10, Sun-Thurs 1:20, 4:05, 7:00, 9:50 Violence

X-MEN ORIGINS: WOLVERINE 14A
Fri-Sat 10:00, 12:15, Sun-Thurs 10:00

MONSTERS VS. ALIENS G
Fri-Thurs 1:55, 4:45, 7:05

GALAXY CINEMAS

2020 SHERWOOD DR., SHERWOOD PARK • 416-0150

THE GOODS: LIVE HARD. SELL HARD. 18A
Fri-Thurs 1:30, 4:40, 7:40, 10:25. No passes.

DISTRICT 9 14A
Fri-Thurs 12:30, 3:30, 7:20, 10:15. Gory scenes, brutal violence, coarse language. No passes.

BANDSLAM PG
Fri-Thurs 12:10, 3:20, 6:55, 9:30

THE TIME TRAVELER'S WIFE PG
Fri-Thurs 12:20, 4:10, 7:10, 10:00. Nudity, mature subject matter

A PERFECT GETAWAY 18A
Fri-Thurs 9:15. Substance abuse, not recommended for young children, gory violence

G.I. JOE: THE RISE OF COBRA 14A
Fri-Thurs 1:15, 4:30, 7:30, 10:30

JULIE & JULIA PG
Fri-Thurs 12:40, 4:00, 7:00, 9:50. Coarse language. No passes.

FUNNY PEOPLE 18A
Fri-Thurs 12:00, 3:15, 6:45, 9:55

THE UGLY TRUTH 14A
Fri-Thurs 1:00, 3:50, 6:40, 9:20. Language may offend, sexual content.

G-FORCE G
Fri-Thurs 12:50, 4:20, 6:50.

HARRY POTTER AND THE HALF-BLOOD PRINCE PG
Fri-Thurs 11:50, 3:00, 6:30, 9:45. Violence, frightening scenes

> PEOPLE ARE WALKING BY, AND THEY'RE SEEING **PRESSES AND PRINTING IN ACTION.**

studiovisit

April Dean | printmaker

BY ANDREW PAUL, PHOTO BY EUGENE UHUAD

How did you get involved with SNAP Gallery?
I got involved with SNAP about a year ago. I entered the board of directors attempting to keep connected with the printmaking community after graduation, and now I'm really involved with the programming in the gallery spaces.

Does SNAP have strong ties to the U of A?
It was actually born out of a need for students to have a space to work after they graduate. Printmaking has a lot of technical requirements — you need presses, a certain kind of ventilation, you need facilities, and that's not anything that recent graduates can build at home or obtain. So a community space is really vital for print artists to be able to continue their work.

What kind of equipment do you have here?
SNAP has two etching presses, an electric press that's mostly used for woodblock printing. We have a Vandercook letterpress that we use to set type, we have a screen printing facility to do etching as well, and we have a traditional black-and-white darkroom for photography.

What is SNAP's best attribute?
The community aspect. Printmaking is not a solitary art. Coming into a public studio, there are always other artists around during the day. It's really great to have a second pair of eyes, and to be able to talk about aesthetics and techniques — it can be really helpful.

Speaking of community, SNAP is located in a fairly rough part of town. How do you get along with your inner-city neighbours?
From my understanding, when this space was designed, the idea was to have this streetfront open window concept to really make the practice of printmaking more visible to the community. People are walking by, traffic is driving by, and they're looking and seeing presses and printing in action. There's a lot of print shops all over the world that are closed spaces, and no one ever sees the magic that goes on behind the scenes, whereas here you walk in to go to the gallery and you have to walk through the print shop. So you're interacting with the means of production before seeing the final product in the gallery. I think that's a really interesting concept. As for our neighbours, we're a publicly funded space, so we try and make ourselves available to whoever comes through the door. I've never had any problem or frustration with the community myself. As much as we're receiving from the greater community of Edmonton, we hope we're giving back to the community that our shop is in.

Each week for 10 weeks, SEE Magazine and Aaron Pedersen and Eugene Uhuad will profile a different artist in their studio space. Visit the completed series at www.seemagazine.com.

The Title Means *The Cloak*, By The Way | ...and a jealous barge captain uses that titular item of clothing to conceal a gruesome secret in Mercury Opera's *Il Tabarro*. PHOTO SUPPLIED

ARTS NEWS • NOTABLE HAPPENINGS FROM THE GALLERY TO THE RIVERBOAT

PUCCINI!

Mystique River

Mercury Opera is a small troupe of performers who have recently moved from New York to Edmonton, and they're staging their debut production, Puccini's one-act potboiler ***Il Tabarro*** on one of our more visible landmarks: the Edmonton Queen riverboat. However, Puccini's portrait of riverboat life is less than idyllic: the action takes place on a barge on the Seine, where work is scarce, the stevedores are starving, the barge wives are sexually frustrated, and the barge husbands don't hesitate to kill their wives' lovers. Voyages begin Aug. 13 and 15 at 7:30 p.m.; tickets are $75 at TIX on the Square.

PARAPHERNALIA!

Seller's Market

Anyone who's visited a major art gallery and bought a Seurat coffee mug or a Breughel tote bag or a Mondrian jigsaw puzzle from the gift shop knows that the line between great art and venal commerce is very, very hazy these days. Frequent *SEE* contributor J. Stanton has noticed it too: her exhibition ***Art Paraphernalia for a Modern World*** (on display at Latitude 53 until Sept. 5), is designed to resemble a retail environment more than a gallery show, with everything on the walls literally packaged, priced, and available for purchase. Bring along an appreciative eye... and your Visa card.

PANELISTS!

A Quorum Of Forums

One of the most laudable initiatives that the Fringe has undertaken over the last few years are the **Fringe forums**: panel discussions of topics of interest to Fringe creators (and especially wonkish audience members). This year, they're holding four forums, all at 8:30 p.m. in the Revolution2 Internet Café on 85 Ave: "The Role of Audience in Theatre Performance" (Mon, Aug 17); "Writing for the Fringe vs. Writing for 'Real' Theatre" (Tue, Aug 18); "The Future of Theatre Technology" (Wed, Aug 19); and "Dramaturgy or No Dramaturgy: That Is the Question" (Thu, Aug 20). Admission is free.

FRINGE! BY MARLISS WEBER

The Year Of Magical Fringeing

HOLLY TURNER WAS A BROADWAY ACTOR, THEN A TAX LAWYER. NOW SHE'S PLAYING JOAN DIDION IN HER FIRST-EVER FRINGE SHOW, *THE YEAR OF MAGICAL THINKING*

THE YEAR OF MAGICAL THINKING
Directed by Wayne Paquette. Written by David Hare, based on the book by Joan Didion. Starring Holly Turner. Stage W Westbury Theatre/Arts Barns. Aug 14-22

It sounds like the set-up to a classic joke: what's the difference between an actor and a tax expert?

Some might say the actor knows more loopholes. But local performer Holly Turner will rely on not [illegible]. Because Holly Turner is both a Broadway-bred actor and lawyer with the Federal Department of Justice tax expert.

And interestingly, in her mind, her two careers [illegible] about the puzzle: she [illegible] All about figuring out. Not [illegible] characters. Inner inter[illegible]

[illegible] says it's *fascinating*. [illegible] Which prompted her to [illegible]

But Turner's first and [illegible] love has always be[illegible] partway through an English degree when she [illegible] that she wanted to move to New York and study acting. [illegible] well," she says with a smile. "Well my father, my mother [illegible] out of the country at the time."

And before anyone could talk her out [illegible] Turner moved to New York City and enrolled in the famed Neighborhood Playhouse. The school had turned out such greats as Robert Duvall and Diane Keaton, and Turner was thrilled to study under Sanford Meisner, a legend in New York theatre scene.

Turner's training paid off immediately upon graduation from the Neighborhood Playhouse. Turner landed the role of Henry Fonda's daughter in the Broadway show *Generations*. "It was the oddest, hokiest, craziest thing," says Turner. "It just so happened that they were looking for a upper-middle-class, slightly hippie-ish girl, and I was that girl." So the first time Turner was ever paid to act was opposite Henry Fonda. On Broadway.

"The show ran for nine months, which perhaps lent a sense of security that a career in theatre doesn't usually provide. And after that initial success, Turner had a string of decent roles in regional and touring companies. It was her role in Neil Simon's *Barefoot in the Park* that caught the eye of Bob Glenn, who was Edmonton's Citadel Theatre's first artistic director. He offered her a role in *Hedda Gabler*, which was enough to bring her to Edmonton for the first time.

"I'll never forget my first winter here," she says, shivering involuntarily despite the summer heat. "The weather didn't get above minus 40 fahrenheit for three weeks. I was sure I'd die."

And Turner came to a city with an equally old theatre scene. At the time, the only theatre companies in town were Walterdale Playhouse, Studio Theatre and The Citadel. But the now-defunct Theatre Three soon opened its doors and Turner attempted to continue acting here, as she found she had a vested interest. She had fallen in love in Edmonton and had children here. She put down roots.

But she soon found that the rigours of self-promotion and the acting lifestyle weren't particularly conducive to family life. So seeking a steady paycheque, she decided to go back to school. To law school. And back again to study the intricacies of tax law, leaving her life in the theatre behind. Thus bloomed a satisfying 10-odd-year career with the Federal Department of Justice.

[illegible] now she's making [illegible] version of Joan Didion's *The Year of Magical Thinking*.

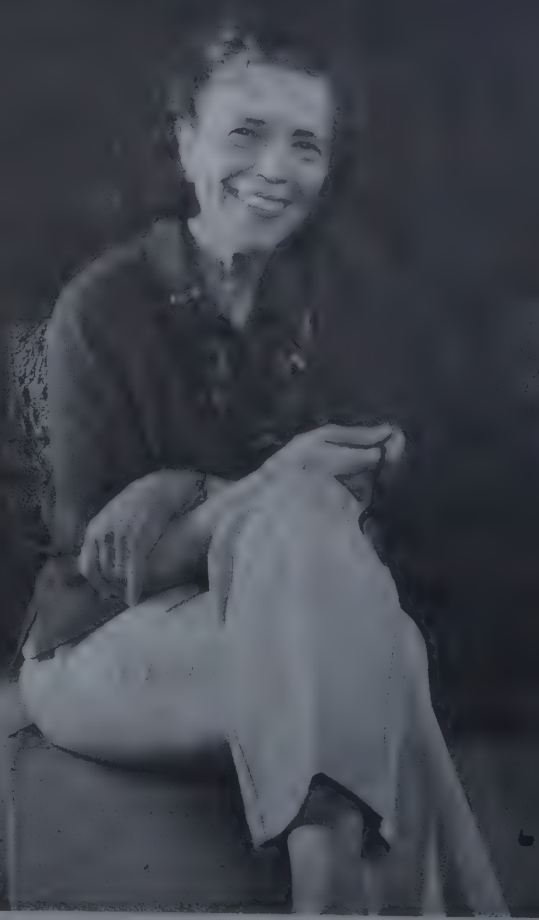
"I'm a Fringe virgin," she admits. "I can't help but say that the idea of doing a tech rehearsal once and then not seeing the theatre you're going to perform in for another week is [illegible] scary." But she's looking forward to the festival and all the craziness and foofaraw that Fringe has to offer.

And she can't say enough good about the play. *The Year of Magical Thinking* is based on Joan Didion's book about the death of her husband and the illness of her daughter. The play's just so universal in the experience of grief, says Turner. "Didion puts into words the kinds of things we all feel when loved ones die."

But it's not just bleakness and death. The idea of magical thinking refers to the sense that [illegible] hopes hard enough and performs the right rituals an unavoidable event can be averted. Didion's book has become one of the preeminent pieces in the canon of grief literature, and the play, which starred Vanessa Redgrave in its Broadway incarnation, explores the ideas of grief and hope in Didion's inimitable style.

Which gives an actor like Turner a lot to play with. And with perennial Sterling [illegible] Wayne Paquette on board as director, not to mention a great venue in the Westbury space, Turner has the scope of a Fringe hit in her hands.

As for what she's up to after Fringe, Turner smiles and shrugs. "I'm open," she says. "Would you like to share my phone number?"



> "The first time Turner was ever paid to act was opposite Henry Fonda. On Broadway."

PHOTO BY MERVIL SMITH LAWTON

THEATRE PREVIEW • FRINGE! • BY MARI SASANO | 1,828 words

Four Possible Pathways To Fringe Success

SEE TALKS TO A QUARTET OF THEATRE COMPANIES, EACH OF WHOM HOPES THEY'VE FOUND THE FORMULA FOR SOLD-OUT HOUSES

Ask just about any artist – first-timer or old vet – and they'll tell you there's no real formula to Fringe Festival success. Audiences may return to a tried-and-true name brand, or not. Then again, a remounted show that performed well in the past might be outstripped by something new and outrageous.

It's the Fringe's unpredictability that's exciting, and the possibility of hitting the sweet spot with something risky can bring a gambler's rush to a little theatre company trying something out. A laboratory, a testing ground – these are the terms you hear over and over again, and you can never tell how people will react. It's a free-for-all, taking all comers. Here are profiles of a few shows that approach the festival in their own way:

LYNN COADY: THE NEWCOMER

Edmonton can justifiably be proud of its homegrown literary community, but there's something kind of flattering when a Governor General's Award nominee chooses to settle here. Twice. Maritimer Lynn Coady did just that, once in 2006 and returned again this past September to be the U of A's writer in residence. While she is known for her novels – her latest, *Mean Boy*, won the Alberta Writer's Guild George Bugnet Award for fiction – Edmonton's theatre scene, and the Fringe in particular, holds a particular allure.

Coady's Fringe debut ***Mark*** (Stage 1), is a domestic comedy: a banal Sunday afternoon argument played out in a gladiatorial ring. And though this is not her first time writing a play, it took some changing gears to go from fiction writing to stage.

"I didn't know the sense of theatrical, of spectacle," she says. "I thought I'd teach myself from the ground up: write something short, visual and interactive. I started with how I imagined how it will take place onstage."

Once the script was completed, it was easy enough to find a director: her partner, Rob Appleford, who teaches drama in the English and Film Studies department at the U of A. They found actors found through ads, and with a last-minute addition of a musician, their roster was complete. Ask any fiction writer: it's a crowded room, and tough to give up control.

"I think I'm helped in some ways since I've written fiction for some time. I do it because I love it, but the solitude is tedious. I consider that a drawback, the long hours sitting by yourself. If I do find myself freaking out and being a control freak, it's just a bit of a tradeoff to experience the joys of collaboration."

Joyful enough to keep her writing more for theatre, and remain in Edmonton indefinitely, too: "It's exciting! It's fun to be fumbling through and seeing it coming together anyway. So far, it has existed only in my head, and to see it happening is fun. It's the adrenaline, you know!

"There's a lot of room to experiment and fool around. Look at someone like Marty Chan, writing for theatre and YA novels. That would never happen in Vancouver."

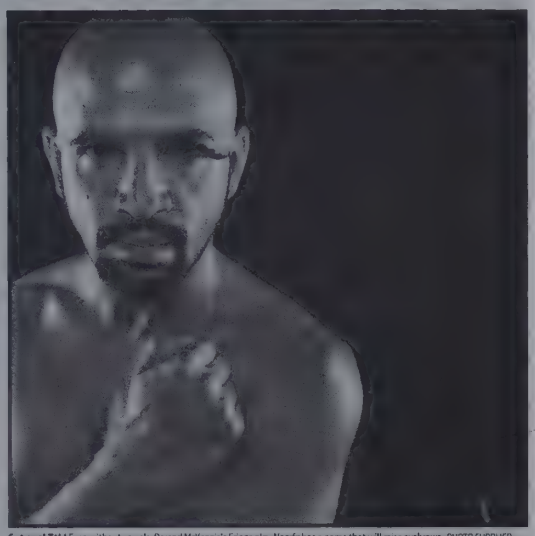
DAVID CHEOROS: THE INSIDER

David Cheoros. You might recognize the name, and you're well to do so: Cheoros was once the director of the entire Fringe festival, from 1997 to 2001. Since then, he has worn various hats, helming Edmonton organizations from FAVA to LitFest, but this time we meet David Cheoros, the artist. He has written a deeply personal work called ***Gut*** (BYOV N). Trevor Schmidt directs Vincent Forcier and, making his Fringe debut .. David Cheoros.

"It's my first time on a Fringe stage!" he says excitedly.

"I had no particular desire to be an actor. I sort of performed offstage, but that's as close as I've gotten. But this started out very personal, and we played with the idea of bringing in an actor to play me, but that got increasingly stupid, so we decided I would play myself."

Gut, which had its incubation during One Yellow Rabbit's performance lab, examines his relationship – and



Cntrvrs! Ttl | Even without vowels, Berend McKenzie's Fringe play *Ngorfg* has a name that will raise eyebrows. PHOTO SUPPLIED

ours – with weight and body issues, from a male perspective.

"I've been fascinated with the way that weight is seen as a disease, inherited genetically. There are a tonne of shows with women reclaiming their bodies and articulating that 'Yes, I need to fix things but I'm not a loser.' But even with a deluge of weight-related plays and TV shows, it's almost always women. Fat guys are still just comic relief."

The premise of this particular show is no pity-party, though, and it has real stakes: "The premise is that my wife has been begging me to lose weight, and I don't want to. I'm doing this show to keep track of what people think and record the results. Depending on how it goes, it changes the ending of the show. And by the end of the run, if the audience votes one way, they take control of my life and body and I lose 30 pounds by next Fringe."

A blog, should the audience vote for change, will record his progress. Regardless of the results, Cheoros has come to understand a different

FRINGE cont'd on p. 33

COMMENTARY • FRINGE! | 753 words

Four Simple Steps For Fixing The Fringe

RESIDENT EXPERT PAUL MATWYCHUK

OKAY, THE FRINGE ISN'T BROKEN. BUT IT *CAN* BE TINKERED WITH. WE SUGGEST SOME IMPROVEMENTS

The theme of this year's Edmonton Fringe Festival is "Stage a Revolution" – but in its 28th year, is the Fringe the least bit revolutionary anymore? Once upon a time, the Fringe was like Che Guevara in Cuba; maybe it didn't exactly topple the existing theatrical regime, but it certainly injected it with a spirit of adventure and artistic experimentation, not to mention an eagerness to tackle (some might say exploit) taboo subject matter. Nowadays, the Fringe feels a little more like Che Guevara in Bolivia, trudging along, its message of revolution no longer stirring the people's hearts in quite the same way.

Part of the problem, perhaps, is that the Fringe ethos has been thoroughly absorbed into the mainstream. Cash-strapped theatres now routinely program into their mainstage season the kind of stripped-down one-person or two-person shows that once were such a Fringe novelty: when The Citadel programs plays like *I Am My Own Wife* or *The Syringa Tree*, they can do so in part because of how the Fringe has familiarized audiences with their theatrical conventions. Even in pop culture at large, the Fringe sensibility is now commonplace: what is *Pride and Prejudice and Zombies* but a gimmicky Fringe play in book form? Doesn't *Bruno* feel like the ultimate Guys in Disguise extravaganza?

And at the same time, as I've written many times before, Fringe plays haven't evolved at the same pace as pop culture at large. If Fringe ticket sales have plateaued, perhaps it's because our collective theatrical creativity has plateaued as well. Like a bag of M&Ms with its factory-controlled ratio of blue to yellow to red to brown, the Fringe offers a familiar mix of improv, romantic comedies, classics, musical revues, one-woman shows starring self-proclaimed "divas," quasi-autobiographical monologues, and new plays from name-brand locals like David Belke, Stewart Lemoine, and Kenneth Brown.

There are a lot of interesting-looking, quality productions at this year's Fringe, to be sure, but right now, I don't know if I see anything that promises to give the audience anything but what they're expecting. Is there no Fringe equivalent of Tracy Letts? Or a prankster like Lars von Trier? Or a sexual provocateur like Catherine Breillat? Why are there almost never any topical, political plays at the Fringe?

We'll see if I'm wrong: I'll be writing two follow-up columns as the Fringe progresses, one in *SEE*'s special Fringe Review issue (which comes out on Monday morning – plug, plug) and one in next Thursday's issue, in which I'll report on my impressions of this year's crop of plays, and possibly eat my words.

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I suspect that the sheer size of the Edmonton Fringe only works against it, at least when it comes to attracting new audiences. What neophyte Fringer can possibly be expected to wrap their head around a lineup of nearly 150 plays? I would rather see a Fringe that offered fewer productions, but more performances of each of them. Hopefully, that would give plays a greater chance of building word of mouth, and would minimize the box-office impact of a couple of bum time slots.

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Just as the Fringe sets aside a certain number of slots for local theatre companies, so should they encourage innovation and originality by reserving a healthy number of slots for new plays. I would also forbid artists from applying to the Fringe without a specific project in mind. No more "TBA"s, dammit!

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FRINGE (cont'd from p. 32)

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BEREND MCKENZIE: THE PROVOCATEUR

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These two words keep popping up from time to time, and it was during the aftermath of Michael Richards' N-word laced rant, followed by Ann Coulter calling John Edwards a f----t that McKenzie started to wonder what the future of those slurs might be.

"I was sitting and talking with Darrin Hagen about whether we should ban the words," he says, "and I realized, if all of a sudden I can't use those words, where does that leave me and my history? We would forget where we came from. And Darrin said, 'Yes, and that's the name of your next play.' So this play is an exploration of how we are affected by the words 'nigger' and 'fag.'"

In the show, McKenzie draws upon his upbringing, being the adopted son of a white couple in rural Alberta. "In a lot of towns in Alberta where we lived, I was the only black child. People stop in the street to look at me, and so I knew at a very young age that being black was unique. I got attention, and as an actor, I'm an attention whore! But it wasn't until *Roots* came on TV that I realized that being black wasn't such a good thing, and for some people, it was offensive. And being gay on top of being black!"

This personal, anecdotal style of one-man storytelling is a far cry from his Fringe debut, the blasphemous queer puppet show *Get Off the Cross, Mary*. "That was my first time writing. That was my potty side. But this play is not angry, not militant, and there is not as much sexual talk I've matured with this piece. I play all the characters."

Through the writing of this piece, McKenzie also discovered how deep our culture's prejudices lie, even within himself. "I found my own biases and my internalized racism and homophobia: when black people or gay people kiss on TV or in a movie, I feel uncomfortable. It's like I'm waiting for the audience to start mumbling [with disapproval]," he says.

But the good news is that he has seen tremendous changes in his lifetime. "My boyfriend was a Grade 7 teacher, and they have Gay Pride at their school! And during the Pride parade, I had hundreds of thousands of people smiling back at me. I mean, hello Universe! Thank you for the confirmation."

CHRISTIAN HANSEN AND THE AUTISTICS: THERE AND BACK AGAIN

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"We all graduated from the BFA program, and we did this play originally as part of Dave Horak's MFA project," says Flood. "Christian and I are also a couple, and it's an opportunity to work together, and Scott just happened to be available."

On another meta level, the play was written by Sam Shepard and punk legend Patti Smith, who were a couple at the time. Even the plot, says Hansen, is semi-autobiographical: "It's about two characters, Cavale – Molly – who kidnaps my character, Slim, and takes him back to the squat she's living in to turn him into a rock 'n' roll star. And over the course of time they fall in love, but at the same time Slim is on the lam from his existing family, his wife, and a baby."

Though the show is not a conventional musical, Hansen says, the three performers are able to draw on band dynamics to give a performance quality to their theatre work, and vice versa. "To us it's the same, all the components of a successful live performance whether it's theatre or music. I think when you're in a band, you really understand the people you play with, and there's a sense of fun and spontaneity."

And with Horak once again in the director's chair, it's a chance to live – however fictitiously – during a seminal time in rock 'n' roll history. "Dave has lived in New York," Flood says, "and been to the Chelsea Hotel, and has had a long-term fascination with this show. And I have this vision of these two people living together there, holed up and writing. It's kind of cool to be tapping into that and to recreate it."

It's also a chance to see if their two worlds can come together at Blues on Whyte, which is being used as a BYOV for the first time in Fringe history. "The space feeds the style of the script. And it's air-conditioned, and you can drink beer! It's under an hour and ends with a rock show. Music people will know Patti Smith, and theatre people will know Sam Shepard. And to combine these two mediums, with us also being in both worlds, we might cross over into different audiences. And the venue is maybe a little less scary than sitting in a theatre."

EXHIBITS

ABOUT FACE *ROYAL ALBERTA MUSEUM, 12845-102 AVE, TO SEP 27* Work by First Nations artists. Info: www.royalalbertamuseum.ca.

ART PARAPHERNALIA FOR A MODERN WORLD *LATITUDE 53, 10248-106 ST, TO SEP 5* Works by J. Stanton on the theme of consumers' wants and needs. Info: www.latitude53.org.

DA VINCI: THE GENIUS *TELUS WORLD OF SCIENCE, 11211-142 ST, TO SEP 7* An exhibition focusing on the astounding range of scientific and artistic work by Leonardo da Vinci.

ESSENCE *STRATHCONA PLACE SENIORS, 10831 UNIVERSITY AVE, TO AUG 27* Mixed media by Joan Chambers. Info: 433-5807.

FABRICATING A FATHER *STEPPES GALLERY, 1259-91 ST, TO AUG 31* Oils by Travis McEwen. Info: kelley.brent@bldg-inc.ca to schedule viewing.

THE GOLDEN RULE *VISUAL ARTS ALBERTA GALLERY, 10215-112 ST, TO AUG 29* Paintings by Michelle Leavitt-Djonlic. Info: www.vaaaartblog.com.

HEIRS *PROFILES PUBLIC ART GALLERY, 19 PERRON ST, ST. ALBERT, TO AUG 29* Portraits by Izabella Orzeiski-Konikowski and Bogdan Koral-Konikowski. Info: 460-4310.

HITCHED *ALBERTA CRAFT COUNCIL, 10186-106 ST, TO OCT 3* Mixed media works by spouses. Info: www.albertacraft.ab.ca.

HORSES *SPRUCE GROVE ART GALLERY, 35-5TH AVE, SPRUCE GROVE, TO AUG 14* Sculptures by Rebecca Caron Lienau. Info: 962-0664.

HUMMINGBIRDS OF THE AMERICAS *ROYAL ALBERTA MUSEUM, 12845-102 AVE, TO OCT 31* Displays of hummingbirds from all over the Americas. Info: www.royalalbertamuseum.ca.

IN THE BALANCE *VISUAL ARTS ALBERTA GALLERY, 10215-112 ST, TO AUG 29* Info: www.vaaaartblog.com.

MALFUNCTIONING MEAT ROBOT *SNAP GALLERY, 10309-97 ST, TO SEP 5* Work by Matt Rebholz inspired by the Jewish legend of the golem. Info: 423-1492.

MARGIE DAVIDSON *ALLIED ARTS COUNCIL, 455 KING ST, SPRUCE GROVE, AUG 17 - SEP 5* Quilt and surface design works.

MEETING POINT *CENTRE D'ARTS VISUELS DE L'ALBERTA, 9103-95 AVE, AUG 14 - SEP 8* Mixed media by Jane Ash Poitras and guests. Info: 461-3427.

MYSELF, THE PORTRAIT *RED GALLERY, 9621 WHYTE AVE, TO AUG 30* A series of male self-portraits. Info: www.redgallery.ca.

A NEW LIGHT *ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE, TO AUG 23* An exhibition of post-Impressionist Canadian painting. Info: www.artgalleryalberta.com.

ORNAMENTA *HARCOURT HOUSE GALLERY, 3RD FLR, 10215-112 ST, TO AUG 29* Works by Lyndal Osborne. Info: www.harcourthouse.ab.ca.

THE PAINTER AS PRINTMAKER *ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE, TO AUG 23* Impressionist prints from the National Gallery of Canada. Info: www.artgalleryalberta.com.

PAPER WORKS *SCOTT GALLERY, 10411-124 ST, TO AUG 18* Group show by gallery artists. Info: www.scottgallery.com.

REAL LIFE *ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE, TO SEP 2* Contemporary works by Ron Mueck and Guy Ben-Ner. Info: www.artgalleryalberta.com.

REALISMS *ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE, TO AUG 23* Works from the Art Gallery of Alberta's collection embodying different concepts of "realism" throughout art history. Info: www.artgalleryalberta.com.

SERENDIPITY SCULPTOR SHOW *MUTTART CONSERVATORY, 9626-96A ST, TO SEP 22* Presented by The Sculptors' Association of Alberta. Info: 496-8755.

A SHOW *COMMON SENSE, 10546-115 ST, TO AUG 22* Sculptures by Andrew French. Info: www.commonsensegallery.com.

SKIES *GALLERY AT MILNER, STANLEY A. MILNER LIBRARY, CHURCHILL SQUARE, TO AUG 31* Oil paintings by Debra Hovestad. Info: 496-7030.

SPEEDING SUBJECT *ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE, TO AUG 23* Drawings and paintings by Mary Joyce inspired by her travels through the countryside. Info: www.artgalleryalberta.com.

SUMMER ROOFTOP PATIO SERIES *LATITUDE 53, 10248-106 ST, AUG 13* Evening of art and entertainment. Doors at 5 p.m. Info: 423-5353.

SURRENDER NO SURRENDER *SNAP GALLERY, 10309-97 ST, TO SEP 5* Printed silkscreen wallpapers and textiles by Anthea Black. Info: 423-1492.

THIS VILLAGE *MENNONITE CENTRE FOR NEWCOMERS, 10207-97 ST, TO AUG 26* Work created by five immigrants to Alberta. Info: 428-5062.

TRESPASS ACT *LATITUDE 53, 10248-106 ST, TO SEP 5* Photos of security guards by Thomas Kneubühler exploring the issue of surveillance in public space. Info: www.latitude53.org.

WILDLIFE EXCURSIONS *MULTICULTURAL CENTRE PUBLIC ART GALLERY, 5411-51 ST, STONY PLAIN, TO SEP 9* Works by various artists. Info: 693-2777.

WILDLIFE PHOTOGRAPHER OF THE YEAR *ROYAL ALBERTA MUSEUM, 12845-102 AVE, TO SEP 13* More than 80 winning images culled from more than 36,000 submissions. Info: www.royalalbertamuseum.ca.

THEATRE

IL TABARRO *EDMONTON QUEEN RIVERBOAT, 9734-98 AVE, AUG 13 & 15* Puccini's shocking tale of a passionate and tragic love triangle set on a Parisian barge. Doors at 7:30 p.m. Info: www.mercuryopera.com.

INTERNATIONAL FRINGE THEATRE FESTIVAL *VARIOUS LOCATIONS, VENUES CHANGE, AUG 13-23* Over 150 shows and 1,200 performances in various venues in the Old Strathcona area. Call 409-1910 for tickets or go to www.fringetheatreadventures.ca.

SIX DANCE LESSONS IN SIX WEEKS *MAYFIELD DINNER THEATRE, 16615-109 AVE, TO AUG 23* Uplifting story of a sprightly retiree and her young dance teacher. Info: www.mayfieldtheatre.ca.

THE TAMING OF THE SHREW *STRATHCONA BAPTIST CHURCH, 8318-104 ST, AUG 13-22* Shakespeare's comedy about a man who vows to "break" his wife of her defiant, wilful ways. Info: brandyljensen@gmail.com/298-0679.

THANK YOU MR. PRESLEY *JUBILATIONS DINNER THEATRE, (WEM), 8882-170 ST, TO AUG 16* Story of the Heartbreak Hotel, a little inn whose dalm fame is that Elvis Presley stayed there. Info: www.jubilations.ca/484-2424.

COMEDY

CHAD DANIELS *COMIC STRIP (WEM), TO AUG 16* Wed, Thu, Sun @ 8 p.m. Fri, Sat @ 8 and 10:30 p.m. Info: www.thecomicstrip.ca/483-5999.

COMEDY NIGHT *HYDEAWAY ALL AGES ART SPACE, 10209-100 AVE, AUG 18* Doors @ 9 p.m. Info: www.thehydeaway.org.

THE DRUID COMEDY NIGHT *THE DRUID, 11606 JASPER AVE.* Featuring professional and amateur comedians. No cover. Hosted by Lars Callieou every Sun @ 9 p.m.

GILSON LUBIN *YUK YUK'S, CENTURY CASINO, AUG 13-15* Thu @ 8 p.m. Fri, Sat @ 8 and 10:30 p.m. Info: www.yukyuks.com/481-9857.

HIT OR MISS MONDAYS *COMIC STRIP, (WEM)* Amateur comedy. Doors @ 8 p.m. Info: www.thecomicstrip.ca/483-5999.

TIM YOUNG *COMIC STRIP (WEM), AUG 19-23* Wed, Thu, Sun @ 8 p.m. Fri, Sat @ 8 and 10:30 p.m. Info: www.thecomicstrip.ca/483-5999

TRAILER TRASH TUESDAY'S *COMIC STRIP (WEM), AUG 18* Doors @ 8 p.m. Info: www.thecomicstrip.ca/483-5999.

IMPROV

THAT'S IMPROV *COMEDY FACTORY, #408, 3414 GATEWAY BLVD, AUG 14-15* Doors at 8:30 p.m. Info: www.thecomedyfactory.com/469-4999.

READINGS & LECTURES

STORY SLAM *BLUE CHAIR CAFÉ, 9624-76 AVE.* 3rd Wed every month, 8 pm. Sign-up 7 pm. First ten writers only, allotted five minutes each. Info: thebunkerprojects@hotmail.com.

THEATRE PREVIEW · FRINGE! · BY MARI SASANO | 1,828 words

Four Possible Pathways To Fringe Success

SEE TALKS TO A QUARTET OF THEATRE COMPANIES, EACH OF WHOM HOPES THEY'VE FOUND THE FORMULA FOR SOLD-OUT HOUSES

Ask just about any artist – first-timer or old vet – and they'll tell you there's no real formula to Fringe Festival success. Audiences may return to a tried-and-true name brand, or not. Then again, a remounted show that performed well in the past might be outstripped by something new and outrageous.

It's the Fringe's unpredictability that's exciting, and the possibility of hitting the sweet spot with something risky can bring a gambler's rush to a little theatre company trying something out. A laboratory, a testing ground – these are the terms you hear over and over again, and you can never tell how people will react. It's a free-for-all, taking all comers. Here are profiles of a few shows that approach the festival in their own way:

LYNN COADY: THE NEWCOMER

Edmonton can justifiably be proud of its homegrown literary community, but there's something kind of flattering when a Governor General's Award nominee chooses to settle here. Twice. Maritimer Lynn Coady did just that, once in 2006 and returned again this past September to be the U of A's writer in residence. While she is known for her novels – her latest, *Mean Boy*, won the Alberta Writer's Guild George Bugnet Award for fiction – Edmonton's theatre scene, and the Fringe in particular, holds a particular allure.

Coady's Fringe debut ***Mark*** (Stage 1), is a domestic comedy: a banal Sunday afternoon argument played out in a gladiatorial ring. And though this is not her first time writing a play, it took some changing gears to go from fiction writing to stage.

"I didn't know the sense of theatrical, of spectacle," she says. "I thought I'd teach myself from the ground up: write something short, visual and interactive. I started with how I imagined how it will take place onstage."

Once the script was completed, it was easy enough to find a director: her partner, Rob Appleford, who teaches drama in the English and Film Studies department at the U of A. They found actors found through ads, and with a last-minute addition of a musician, their roster was complete. Ask any fiction writer: it's a crowded room, and tough to give up control.

"I think I'm helped in some ways since I've written fiction for some time. I do it because I love it, but the solitude is tedious. I consider that a drawback, the long hours sitting by yourself. If I do find myself freaking out and being a control freak, it's just a bit of a tradeoff to experience the joys of collaboration."

Joyful enough to keep her writing more for theatre, and remain in Edmonton indefinitely, too: "It's exciting! It's fun to be fumbling through and seeing it coming together anyway. So far, it has existed only in my head, and to see it happening is fun. It's the adrenaline, you know!

"There's a lot of room to experiment and fool around. Look at someone like Marty Chan, writing for theatre and YA novels. That would never happen in Vancouver."

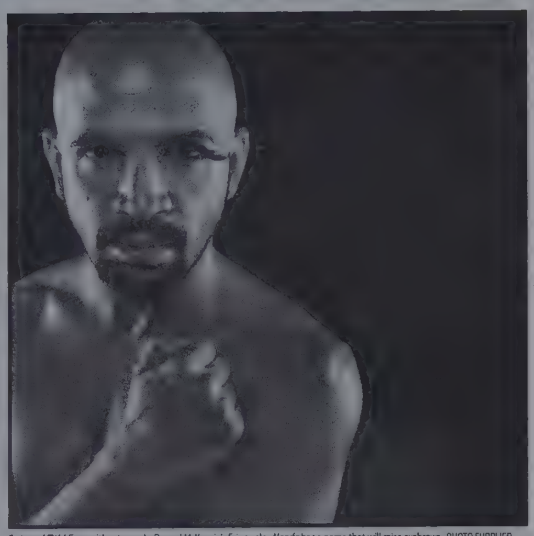
DAVID CHEOROS: THE INSIDER

David Cheoros. You might recognize the name, and you're well to do so: Cheoros was once the director of the entire Fringe festival, from 1997 to 2001. Since then, he has worn various hats, helming Edmonton organizations from FAVA to LitFest, but this time we meet David Cheoros, the artist. He has written a deeply personal work called ***Gut*** (BYOV N). Trevor Schmidt directs Vincent Forcier and, making his Fringe debut .. David Cheoros.

"It's my first time on a Fringe stage!" he says excitedly.

"I had no particular desire to be an actor. I sort of performed offstage, but that's as close as I've gotten. But this started out very personal, and we played with the idea of bringing in an actor to play me, but that got increasingly stupid, so we decided I would play myself."

Gut, which had its incubation during One Yellow Rabbit's performance lab, examines his relationship – and



Cntrvrsl Ttl | Even without vowels, Berend McKenzie's Fringe play *Nggrfg* has a name that will raise eyebrows. PHOTO SUPPLIED

ours – with weight and body issues, from a male perspective.

"I've been fascinated with the way that weight is seen as a disease, inherited genetically. There are a tonne of shows with women reclaiming their bodies and articulating that 'Yes, I need to fix things but I'm not a loser.' But even with a deluge of weight-related plays and TV shows, it's almost always women. Fat guys are still just comic relief."

The premise of this particular show is no pity-party, though, and it has real stakes: "The premise is that my wife has been begging me to lose weight, and I don't want to. I'm doing this show to keep track of what people think and record the results. Depending on how it goes, it changes the ending of the show. And by the end of the run, if the audience votes one way, they take control of my life and body and I lose 30 pounds by next Fringe."

A blog, should the audience vote for change, will record his progress. Regardless of the results, Cheoros has come to understand a different

FRINGE cont'd on p. 33

COMMENTARY · FRINGE! | 753 words

Four Simple Steps For Fixing The Fringe

RESIDENT EXPERT PAUL MATWYCHUK

OKAY, THE FRINGE ISN'T BROKEN. BUT IT *CAN* BE TINKERED WITH. WE SUGGEST SOME IMPROVEMENTS

The theme of this year's Edmonton Fringe Festival is "Stage a Revolution" – but in its 28th year, is the Fringe the least bit revolutionary anymore? Once upon a time, the Fringe was like Che Guevara in Cuba; maybe it didn't exactly topple the existing theatrical regime, but it certainly injected it with a spirit of adventure and artistic experimentation, not to mention an eagerness to tackle (some might say exploit) taboo subject matter. Nowadays, the Fringe feels a little more like Che Guevara in Bolivia, trudging along, its message of revolution no longer stirring the people's hearts in quite the same way.

Part of the problem, perhaps, is that the Fringe ethos has been thoroughly absorbed into the mainstream. Cash-strapped theatres now routinely program into their mainstage season the kind of stripped-down one-person or two-person shows that once were such a Fringe novelty: when The Citadel programs plays like *I Am My Own Wife* or *The Syringa Tree*, they can do so in part because of how the Fringe has familiarized audiences with their theatrical conventions. Even in pop culture at large, the Fringe sensibility is now commonplace: what is *Pride and Prejudice and Zombies* but a gimmicky Fringe play in book form? Doesn't *Bruno* feel like the ultimate Guys in Disguise extravaganza?

And at the same time, as I've written many times before, Fringe plays haven't evolved at the same pace as pop culture at large. If Fringe ticket sales have plateaued, perhaps it's because our collective theatrical creativity has plateaued as well. Like a bag of M&Ms with its factory-controlled ratio of blue to yellow to red to brown, the Fringe offers a familiar mix of improv, romantic comedies, classics, musical revues, one-woman shows starring self-proclaimed "divas," quasi-autobiographical monologues, and new plays from name-brand locals like David Belke, Stewart Lemoine, and Kenneth Brown.

There are a lot of interesting-looking, quality productions at this year's Fringe, to be sure, but right now, I don't know if I see anything that promises to give the audience anything but what they're expecting. Is there no Fringe equivalent of Tracy Letts? Or a prankster like Lars von Trier? Or a sexual provocateur like Catherine Breillat? Why are there almost never any topical, political plays at the Fringe?

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"I was sitting and talking with Darrin Hagen about whether we should ban the words," he says, "and I realized, if all of a sudden I can't use those words, where does that leave me and my history? We would forget where we came from. And Darrin said, 'Yes, and that's the name of your next play.' So this play is an exploration of how we are affected by the words 'nigger' and 'fag.'"

In the show, McKenzie draws upon his upbringing, being the adopted son of a white couple in rural Alberta. "In a lot of towns in Alberta where we lived, I was the only black child. People stop in the street to look at me, and so I knew at a very young age that being black was unique. I got attention, and as an actor, I'm an attention whore! But it wasn't until *Roots* came on TV that I realized that being black wasn't such a good thing, and for some people, it was offensive. And being gay on top of being black!"

This personal, anecdotal style of one-man storytelling is a far cry from his Fringe debut, the blasphemous queer puppet show *Get Off the Cross, Mary*. "That was my first time writing. That was my potty side. But this play is not angry, not militant, and there is not as much sexual talk. I've matured with this piece. I play all the characters."

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In Edmonton, it's more common than not for artists to work across disciplines. Filmmakers work in visual arts, novelists drum in rock bands, dancers become video artists. But three members of Christian Hansen and the Autistic – Mr. Hansen himself, Molly Flood and Scott Shpeley – are doubling back on their chosen fields, from theatre to music and back again, with ***Cowboy Mouth*** (BYOV U), playing at Blues on Whyte.

"We all graduated from the BFA program, and we did this play originally as part of Dave Horak's MFA project," says Flood. "Christian and I are also a couple, and it's an opportunity to work together, and Scott just happened to be available."

On another meta level, the play was written by Sam Shepard and punk legend Patti Smith, who were a couple at the time. Even the plot, says Hansen, is semi-autobiographical: "It's about two characters, Cavale – Molly – who kidnaps my character, Slim, and takes him back to the squat she's living in to turn him into a rock 'n' roll star. And over the course of time they fall in love, but at the same time Slim is on the lam from his existing family, his wife, and a baby."

Though the show is not a conventional musical, Hansen says, the three performers are able to draw on band dynamics to give a performance quality to their theatre work, and vice versa. "To us it's the same, all the components of a successful live performance whether it's theatre or music. I think when you're in a band, you really understand the people you play with, and there's a sense of fun and spontaneity."

And with Horak once again in the director's chair, it's a chance to live – however fictitiously – during a seminal time in rock 'n' roll history. "Dave has lived in New York," Flood says, "and been to the Chelsea Hotel, and has had a long-term fascination with this show. And I have this vision of these two people living together there, holed up and writing. It's kind of cool to be tapping into that and to recreate it."

It's also a chance to see if their two worlds can come together at Blues on Whyte, which is being used as a BYOV for the first time in Fringe history. "The space feeds the style of the script. And it's air-conditioned, and you can drink beer! It's under an hour and ends with a rock show. Music people will know Patti Smith, and theatre people will know Sam Shepard. And to combine these two mediums, with us also being in both worlds, we might cross over into different audiences. And the venue is maybe a little less scary than sitting in a theatre."

EXHIBITS

ABOUT FACE *ROYAL ALBERTA MUSEUM, 12845-102 AVE, TO SEP 21* Work by First Nations artists. Info: www.royalalbertamuseum.ca.

ART PARAPHERNALIA FOR A MODERN WORLD *LATITUDE 53, 10248-106 ST, TO SEP 5* Works by J. Stanton on the theme of consumers' wants and needs. Info: www.latitude53.org.

DA VINCI: THE GENIUS *TELUS WORLD OF SCIENCE, 11211-142 ST, TO SEP 7* An exhibition focusing on the astounding range of scientific and artistic work by Leonardo da Vinci.

ESSENCE *STRATHCONA PLACE SENIORS, 10831 UNIVERSITY AVE, TO AUG 27* Mixed media by Joan Chambers. Info: 433-5807.

FABRICATING A FATHER *STEPPES GALLERY, 1259-91 ST, TO AUG 31* Oils by Travis McEwen. Info: kelley.brent@bldg-inc.ca to schedule viewing.

THE GOLDEN RULE *VISUAL ARTS ALBERTA GALLERY, 10215-112 ST, TO AUG 29* Paintings by Michelle Leavitt-Djonlic. Info: www.vaaaartblog.com.

HERS *PROFILES PUBLIC ART GALLERY, 19 PERRON ST, ST. ALBERT, TO AUG 29* Portraits by Izabella Orzelski-Konikowski and Bogdan Koral-Konikowski. Info: 460-4310.

HITCHED *ALBERTA CRAFT COUNCIL, 10186-106 ST, TO OCT 31* Mixed media works by spouses. Info: www.albertacraft.ab.ca.

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VISUAL ART
Hitched
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ALBERTA CRAFT COUNCIL

HORSES *SPRUCE GROVE ART GALLERY, 35-5TH AVE, SPRUCE GROVE, TO AUG 14* Sculptures by Rebecca Caron Lienau. Info: 962-0664.

HUMMINGBIRDS OF THE AMERICAS *ROYAL ALBERTA MUSEUM, 12845-102 AVE, TO OCT 31* Displays of hummingbirds from all over the Americas. Info: www.royalalbertamuseum.ca.

IN THE BALANCE *VISUAL ARTS ALBERTA GALLERY, 10215-112 ST, TO AUG 29* Info: www.vaaaartblog.com.

MALFUNCTIONING MEAT ROBOT *SNAP GALLERY, 10309-97 ST, TO SEP 5* Work by Matt Rebholz inspired by the Jewish legend of the golem. Info: 423-1492.

MARGIE DAVIDSON *ALLIED ARTS COUNCIL, 455 KING ST, SPRUCE GROVE, AUG 17 - SEP 5* Quilt and surface design works.

MEETING POINT *CENTRE D'ARTS VISUELS DE L'ALBERTA, 9103-95 AVE, AUG 14 - SEP 8* Mixed media by Jane Ash Poitras and guests. Info: 461-3427.

MYSELF, THE PORTRAIT *RED GALLERY, 9621 WHYTE AVE, TO AUG 30* A series of male self-portraits. Info: www.redgallery.ca.

A NEW LIGHT *ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE, TO AUG 23* An exhibition of post-impressionist Canadian painting. Info: www.artgalleryalberta.com.

ORNAMENTA *HARCOURT HOUSE GALLERY, 3RD FLR, 10215-112 ST, TO AUG 29* Works by Lyndal Osborne. Info: www.harcourthouse.ab.ca.

THE PAINTER AS PRINTMAKER *ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE, TO AUG 23* Impressionist prints from the National Gallery of Canada. Info: www.artgalleryalberta.com.

PAPER WORKS *SCOTT GALLERY, 10411-124 ST, TO AUG 18* Group show by gallery artists. Info: www.scottgallery.com.

REAL LIFE *ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE, TO SEP 2* Contemporary works by Ron Mueck and Guy Ben-Ner. Info: www.artgalleryalberta.com.

REALISMS *ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE, TO AUG 23* Works from the Art Gallery of Alberta's collection embodying different concepts of "realism" throughout art history. Info: www.artgalleryalberta.com.

SERENDIPITY SCULPTOR SHOW *MUTTART CONSERVATORY, 9626-96A ST, TO SEP 22* Presented by The Sculptors' Association of Alberta. Info: 496-8755.

A SHOW *COMMON SENSE, 10546-115 ST, TO AUG 22* Sculptures by Andrew French. Info: www.commonsensegallery.com.

SKIES *GALLERY AT MILNER, STANLEY A. MILNER LIBRARY, CHURCHILL SQUARE, TO AUG 31* Oil paintings by Debra Hovestad. Info: 496-7030.

SPEEDING SUBJECT *ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE, TO AUG 23* Drawings and paintings by Mary Joyce inspired by her travels through the countryside. Info: www.artgalleryalberta.com.

SUMMER ROOFTOP PATIO SERIES *LATITUDE 53, 10248-106 ST, AUG 13* Evening of art and entertainment. Doors at 5 p.m. Info: 423-5353.

SURRENDER NO SURRENDER *SNAP GALLERY, 10309-97 ST, TO SEP 5* Printed silkscreen wallpapers and textiles by Anthea Black. Info: 423-1492.

THIS VILLAGE *MENNONITE CENTRE FOR NEWCOMERS, 10207-97 ST, TO AUG 26* Work created by five immigrants to Alberta. Info: 428-5062.

TRESPASS ACT *LATITUDE 53, 10248-106 ST, TO SEP 5* Photos of security guards by Thomas Kneubühler exploring the issue of surveillance in public space. Info: www.latitude53.org.

WILDLIFE EXCURSIONS *MULTICULTURAL CENTRE PUBLIC ART GALLERY, 5411-51 ST, STONY PLAIN, TO SEP 9* Works by various artists. Info: 693-2777.

WILDLIFE PHOTOGRAPHER OF THE YEAR *ROYAL ALBERTA MUSEUM, 12845-102 AVE, TO SEP 13* More than 80 winning images culled from more than 36,000 submissions. Info: www.royalalbertamuseum.ca.

THEATRE

IL TABARRO *EDMONTON QUEEN RIVERBOAT, 9734-98 AVE, AUG 13 & 15* Puccini's shocking tale of a passionate and tragic love triangle set on a Parisian barge. Doors at 7:30 p.m. Info: www.merturyopera.com.

INTERNATIONAL FRINGE THEATRE FESTIVAL *VARIOUS LOCATIONS, VENUES CHANGE, AUG 13-23* Over 150 shows and 1,200 performances in various venues in the Old Strathcona area. Call 409-1910 for tickets or go to www.fringetheatreadventures.ca.

SIX DANCE LESSONS IN SIX WEEKS *MAYFIELD DINNER THEATRE, 16615-109 AVE, TO AUG 23* Uplifting story of a sprightly retiree and her young dance teacher. Info: www.mayfieldtheatre.ca.

THE TAMING OF THE SHREW *STRATHCONA BAPTIST CHURCH, 8318-104 ST, AUG 13-22* Shakespeare's comedy about a man who vows to "break" his wife of her defiant, wilful ways. Info: brandyljensen@gmail.com/298-0679.

THANK YOU MR. PRESLEY *JUBILATIONS DINNER THEATRE, (WEM), 8882-170 ST, TO AUG 16* Story of the Heartbreak Hotel, a little inn whose claim to fame is that Elvis Presley stayed there. Info: www.jubilations.ca/484-2424.

COMEDY

CHAD DANIELS *COMIC STRIP (WEM), TO AUG 16* Wed, Thu, Sun @ 8 p.m. Fri, Sat @ 8 and 10:30 p.m. Info: www.thecomicstrip.ca/483-5999.

COMEDY NIGHT *HYDEAWAY ALL AGES ART SPACE, 10209-100 AVE, AUG 18* Doors @ 9 p.m. Info: www.thehydeaway.org.

THE DRUID COMEDY NIGHT *THE DRUID, 11606 JASPER AVE.* Featuring professional and amateur comedians. No cover. Hosted by Lars Callieou every Sun @ 9 p.m.

GILSON LUBIN *YUK YUK'S, CENTURY CASINO, AUG 13-15* Thu @ 8 p.m. Fri, Sat @ 8 and 10:30 p.m. Info: www.yukyuks.com/481-9857.

HIT OR MISS MONDAYS *COMIC STRIP, (WEM)* Amateur comedy. Doors @ 8 p.m. Info: www.thecomicstrip.ca/483-5999.

TIM YOUNG *COMIC STRIP (WEM), AUG 19-23* Wed, Thu, Sun @ 8 p.m. Fri, Sat @ 8 and 10:30 p.m. Info: www.thecomicstrip.ca/483-5999

TRAILER TRASH TUESDAY'S *COMIC STRIP (WEM), AUG 18* Doors @ 8 p.m. Info: www.thecomicstrip.ca/483-5999.

IMPROV

THAT'S IMPROV *COMEDY FACTORY, #408, 3414 GATEWAY BLVD, AUG 14-15* Doors at 8:30 p.m. Info: www.thecomedyfactory.com/469-4999.

READINGS & LECTURES

STORY SLAM *BLUE CHAIR CAFÉ, 9624-76 AVE.* 3rd Wed every month, 8 pm. Sign-up 7 pm. First ten writers only, allotted five minutes each. Info: thebunkerprojects@hotmail.com.

SEX · ADVICE | 1,253 words

Three Letters Answered In Just Four Words

SAVAGE LOVE DAN SAVAGE

BUT DAN HAS A LONGER, MORE THOUGHTFUL RESPONSE TO A QUESTION ABOUT SPREE-KILLER GEORGE SODONI

Do you think post-op transgender people have any obligation to tell their lovers they were once the other sex?
On The Fence

Yes.

I'm in my 40s and straight. My wife of nine years is no longer interested in sex. Period. She relents every few weeks, but it's never enjoyable for either of us. As a result, I haven't had a blowjob in about eight years, I can't touch her beautiful tits, kissing is without tongue, and our rare sex is missionary and in the dark. I'm miserable.

I believe she's depressed. She refuses to get help, saying that if only I would do this or that, she would be more willing. But I do this and that, and she's still not interested. After a lot of talking, she suggested that I find a girlfriend for sex.

However, she set conditions that were unrealistic: she wanted to meet and approve of her before I slept with her; and I could only see this other person late at night, with the wife's permission, which would only be granted after *all* other family obligations were satisfied (kids in bed, bills paid, trash taken out, etc.). I preferred a "don't ask, don't tell" approach. She then withdrew the idea entirely. I proceeded to meet and sleep with several different women anyway, and I am now seeing one regularly. Sex is enjoyable again.

My question: I know that people would say I am cheating on my wife, but am I wrong to feel just as cheated by her?
Need Some Answers

No.

You are a terrible person who shouldn't be allowed to give advice to anyone about anything. Whose idea was it to give an asshole faggot like you an advice column, anyway? You're a stupid piece of shit who doesn't know anything about sex or the human heart, and you will regret everything you've ever done and every word you've ever written once you die and have to stand before your Creator.
God Hates You

Maybe so.

A couple months ago, I sent you an e-mail thanking you for doing what you do. Today, the power of your voice hit home. As you know, an angry, sexually frustrated gunman went on a killing spree at a fitness centre in Pittsburgh. Reading the killer's blog, I was struck by the similarity of his situation to that of the lonely, sexually frustrated men you counselled in your column the week before the shooting. Of course the similarity between the shooter and your correspondents ends there: George Sodini did not reach out; the men who wrote you did.

The reason this strikes so close to home is that my situation for years was very similar to Sodini's and to the lonely men who you helped in that column. Although I wasn't a virgin, I was "clogged up" and unable to get close to people physically and emotionally. I overcame my fears and hangups, and life is good now. But it wasn't easy. I was never as angry as the man who shot up the fitness centre, but I was absolutely as lonely and isolated as he was and every bit as lonely as the men whose letters you answered. Maybe if I'd been alone another 14 years – I found my life partner at 34 – I might have become that angry.
Middle-Aged Family Guy

Thank you for the note, MAFG, and thanks – I think – for pointing me to George Sodini's blog. The blog has been pulled down, but it is extensively quoted in news reports and it makes for depressing reading. It's never pretty when chronic sexual deprivation and a lifetime of romantic rejection slam into a narcissistic personality with sociopathic tendencies who happens to live in a country awash in guns:

"I actually look good. I dress good, am clean-shaven, bathe, touch of cologne – yet 30 million women rejected me, over an 18- or 25-year period. That is how I see it. Thirty million is my rough guesstimate of how many desirable single women there are."

So, hey, why not go shoot up an aerobics class full of women?

A woman I knew at college – an antiviolence activist, righteous and right-on – used to say, "Testosterone is gasoline, porn the match." I disagree. Testosterone *is* gasoline – which isn't necessarily a bad thing (gas makes things go) – but sexual frustration is the match.

I'm not suggesting that this tragedy could've been averted if only some selfless woman had "taken one for the team" and married Sodini, an asshole and a sociopath. The women who rejected him obviously saw him for what he was and were

SAVAGE cont'd on p. 35

SAVAGE (cont'd from p. 34)

right to run in the other direction. But if someone had told Sodini, who hadn't had sex since 1990, to see sex workers – something I advised the guys in my column two weeks ago to consider (among other things) – it might have taken the edge off his anger and kept it from curdling into homicidal rage. Maybe if we, as a society, valued sex workers and sex work, if we legalized and regulated it, and if we viewed "paying for it" as a legitimate option for guys who would otherwise go without for decades, perhaps this tragedy could have been averted.

Don't get me wrong: I wouldn't wish a client as sick as Sodini on any of my sex-worker pals. But if Sodini had started seeing sex workers back in 1991 and not, say, two weeks ago last Monday, perhaps he wouldn't have snapped.

But Sodini wasn't taking advice from me. He was getting it from R. Don Steele, author of *How to Date Young Women: For Men Over 35*. The book was sitting on Sodini's coffee table in a video he posted to the web. Steele apparently traffics in – and profits from – instilling false hopes in losers like Sodini ("Immediately improve your success with women!" Steele says on his website www.steelballs.com "Everything is 100% guaranteed money back.")

Sodini felt that he was entitled not just to sex and a romantic relationship, but to sex and a romantic relationship with a much younger woman. And he was following the advice of a love-and-romance guru who encouraged him to cling to that belief. Not normally a problem, I suppose. But Sodini wasn't just another socially maladapted schlub furious with the world – and with women – for denying him the twentysomething ass he felt he had coming. Sodini was a nut. And he couldn't understand why, if he was doing everything right, he wasn't finding the success that Steele guaranteed him.

Someone needed to sit Sodini down and explain that settling down requires settling for and that young women are usually interested in young men and that we can't always have what we want and that there might be women out there who would date him – perhaps women closer to his own age, women in his own league in the looks and social-skills departments (and Sodini wasn't bad looking) – but no woman was going to date him until after he got his shit together. And someone needed to tell him that he wasn't going to impress the ladies by leaving *How to Date Young Women: For Men Over 35* on his coffee table.

A WOMAN I KNEW AT COLLEGE — AN ANTIVIOLENCE ACTIVIST, RIGHTEOUS AND RIGHT-ON — USED TO SAY, "TESTOSTERONE IS GASOLINE, PORN THE MATCH." I DISAGREE. TESTOSTERONE *IS* GASOLINE — BUT SEXUAL FRUSTRATION IS THE MATCH.

And someone needed to tell him that some men – and some women – are alone all their lives and, yeah, that sucks and it's not fair and it hurts.

Instead, Sodini had R. Don "Steel Balls" Steele telling him that if he just bought a matching sofa set – really – and the right suit, that success was guaranteed.

Find the Savage Lovecast (my weekly podcast) every Tuesday at thestranger.com/savage. mail@savagelove.net

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130. Coming Events

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1600. Volunteers Wanted

Action for Healthy Communities requires volunteers immediately for Annual Creative Expressions Fundraiser. Please call 780-944-4687.

HEALTHY VOLUNTEERS required for studies at UofA. Please call 780-407-3906 or email [mailto:UofADep@gmail.com] UofADep@gmail.com. Reimbursement provided.

Kaleido Festival needs volunteers for Sept 25-27 2009. Contact: kaleido2009@gmail.com for more information.

Movements Dance is seeking volunteers: Volunteer Coordinator, Wardrobe Assistants, Seamstress, Accountant, Office Assistant. Call 780-415-5211 or check [http://www.movementsdance.com] www.movementsdance.com

1600. Volunteers Wanted

Special Events Assistant needed. Flexible hours. Call Meals on Wheels at 780-429-2020.

U of A is seeking MAJOR DEPRESSION sufferers who are interested in participating in a research study. Please call 780-407-3906 or email [mailto:UofADep@gmail.com] UofADep@gmail.com.

Volunteers needed!
The Fringe wants you!
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Volunteers needed for Terry Fox Run Edmonton on Sept. 13 at Hawrelak Park. E-mail: terryfoxrun2009@gmail.com

WJS Alberta is looking for a volunteer to assist a person with an acquired brain injury for 3 hours a week at The Stedward Center. Call SCLS worker at (780) 439-5087 ext. 30.

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2005. Artist to Artist

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2020. Musicians Wanted

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Cover band needs drummer. Top 40 music. Foo Fighters, 3 Doors Down, AC/DC, etc. Serious need only apply. Leave a message @(587)785-5655

Experimental project looking for avant garde drummer to make noise with. we will be playing a show on sat aug. 15. jazz influence and asset, but not necessary. check out myspace.com/subfloor and contact Jim at jimjv@hotmail.com

Heavy rock band seeks bass player. Songs written, demo available. Pro Gear is a must and backing vocals an asset. No amateurs. Contact Paul 780-233-4269

Lead Bassist wanted to complete trio. Challenging material, soloing, writing, vocals. Target one gig/month. Originals, covers, alternative, indie, metal. Contact John at realcamino@me.com or 780-908-0401.

Lead guitarist and bassist needed for full-time rock band. We are a vocalist/guitarist and drummer with 15+ yrs of stage experience. We have financial backing, management,radio tracker and publicist. Need two solid players with pro gear and the ability to travel, tour, and promote the "Greg Wood" album that is getting radio play across Canada. www.gotgregwood.com 780-722-3903 (Greg)

Looking for a male vocalist. Have access to recording studio and jazz space. Looking for someone with strong vocal presents. Send MP3s to evolutionrecords@live.ca

2020. Musicians Wanted

Looking for a Versatile Drummer. Indie rock style. Influences Weezer, Modest Mouse. Call Jake at 780-235-0821

Looking to form a Celtic band East folk band. Must be willing to play in Calgary. Call Tony @(780)484-6806

Rhythm guitar player/singer looking for bass player to start writing original music and also playing cover songs. Call Mark at 780-777-1188

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3210. Misc. For Sale

2010 WINTER GAMES Tour Packages include airfare, airport-hotel, stretch limousines, 4, 9 or 18 nights downtown hotel accommodations and access to tickets. Call Dash Tours 1-800-265-0000. One call and you're there.

$38.95 HOME phone service - Reconnect your home phone! No one refused - $38.95 monthly - $18.95 one time activation - $18.95 unlimited long distance. Call Choice Tel now! 1-888-333-1405; www.choicetel.ca.

A FREE Telephone Service - Get your first month free. Bad credit, don't sweat it. No deposits. No credit checks. Call Freedom Phone Lines today. Toll free 1-866-884-7464.

ATTENTION, TREES Cheap! Spruce, Pine 3-6 foot starter trees available. 403-808-TREE (8733). Separate ad. Firewood! Wholesale to Public/Trades, Antiques wanted, parts Harleys etc. 403-846-8078.

CONTAINER GUY 20', 40', 48', 53' containers. Modifications available, door skids, loading docks, roof, shelving, shops. Delivery available. Mobile home relocation. Mobile sandblasting & painting. 780-307-4656.

3210. Misc. For Sale

LABOUR DAY CLASSIC football tickets. Edmonton Eskimos vs. Calgary Stampeders, September 7 or October 23 in Calgary at face value of $37 + $7. shipping fee per ticket. These tickets are for fans in rural Alberta/NWT only. Call Dash Tours and Just Tickets 1-800-265-0000. One call and you're there!

METAL SIDING/ROOFING. Best prices! 36" Hi-TenToughrib 29ga. Galvalume $.63 sq. ft. Colours $.76 sq. ft. IN STOCK. 25/30 year warranty. ALTA-WIDE Builders Supplies 1-888-263-8254.

RODENT AND weather proof sea containers 20 and 40 ft. Great for storage. Also livestock corral panels starting at $55. Calgary, Alberta. 403-540-4164; 1-866-517-8335; www.magnatesteel.com.

STEEL BUILDING SALE! Priced to sell! Canadian manufacturer. Quick delivery. Easy do-it-yourself construction. 25X40 $5,990. 30X40 $6,900. 35X50 $9,750. 40X60 $11,600. 48X90 $23,400. Ends optional. Others! 1-800-668-5422. Pioneer Steel Manufactures.

3220. Misc. Wanted

FAST CASH for your scrap gold! Top prices paid. BBB accredited member. Satisfaction guaranteed. Call 1-877-446-5357 or visit: cashforgoldcanada.com to order your free kit.

3240. Travel/Trade

DISCOUNT TIMESHARES. Save 60 - 80% off retail! Worldwide locations! Call for free info pack! 1-800-731-8046; www.holidaygroup.com/sc.

POLAR BEAR DAY TOURS. Departures from Edmonton and Calgary. Jet non-stop to Churchill this fall. Enjoy the day on a guided polar bear experience. Return to your departure city the same evening. 1-866-460-1415; www.classiccanadiantours.com.

3315. Building Supplies

SPECIALTY FOREST products. Cedar shakes & shingles. Interior cedar T&G. Exterior cedar siding. Fir & cedar timbers & beams. Delivered to jobsite. Hendrix Western Cedar, 604-809-7083. Email: hank@hendrixwestern.com.

4310. Grain/Feed/Hay

HEATED CANOLA & FLAX buying green or damaged oilseeds. Buying oats, barley, wheat & peas for feed. "On farm pick-up". Westcan Feed and Grain 1-877-250-5252.

5003. Real Estate Misc.

BEAUTIFUL TITLED RV lots from $49,500. Make deposit now, pay April 2010. Call for details. 20 min. south Calgary. Come see us www.countrylandrv.com. 403-542-9098; 403-461-4790.

DEGRAFF'S RV RESORT on Gull Lake, Alberta. Gated secured community. Lots starting at $79,900. 1-888-341-5166.

LAC LA HACHE 28 Acres bordering Crown land, 4 bed, 3 bath, creek, pond, heated pool, guest cabin, workshop, natural gas. Reduced to $479,000. For pictures, email: mccrea@bcwireless.com or 250-396-4688.

5155. Shared Accomodations

FURNISHED ROOM for rent. Very clean new building. $550.00 /month, utilities, cable and use of laundry included. Musicians lifestyle. Near West Edmonton Mall. (780)699-7685

RENT FURNISHED room in quiet home. Good access to U of A. $500 per month includes utilities, laundry, wireless, outdoor pool. Shared Kitchen/Living room. Available August. 780-732-9513.

5800. Manuf. Homes - Sale

2008 MODELS priced to sell. 16, 18 and 20 wides from $79,900. Best priced homes in Alberta. A1 Homes Red Deer, 1-877-303-2244. Local 403-314-2244.

5800. Manuf. Homes - Sale

22', 20', AND 16' WIDE Homes. Fantastic floor plans and pricing. Gourmet kitchen homes. Call today for plans. Best Buy Homes, Red Deer, 1-877-396-5564. Airdrie 1-877-275-5555.

22' STARTING AT $96,250.; 20' $86,700.; 16' $82,000. Order your home by September 30/09 and we will include a full size front load washer and dryer pair. Call Pleasant Homes, your full service dealer, at 780-939-3584 or 1-866-962-0238.

BOSS SAYS they gotta go - Show Home Blowout! Incredible deals on all pre-2009 inventory. 16' wides from $75,000. 20 wides from $89,900. Call 1-800-689-6953. Bargain hunters don't shop in Airdrie - they buy! www.econocottages.com.

CLEAROUT SALE. Choice of new 16 or 20 wide homes. Special purchase selling at below new replacement cost. Free delivery in Alberta. Jandel Homes 1-800-463-0084; www.jandelhomes.com.

MANAGER IS AWAY SALE. All in stock homes must be gone before he's back. Own your own home with only $4,500. down & payment of $550./month OAC. Alberta Custom Homes 1-800-347-5590.

SAVE $20,000. Last 2008. 1520 sq. ft. was $149,900. now only $129,900. with $7,000. down and payments of only $850./month OAC. Commonwealth Homes 1-800-341-6675.

6100. Cars

BANKRUPT? BAD CREDIT? Call us! All makes and models. Professional credit rebuilders. Delivery Available. Call Garth 403-888-5593 or 1-866-476-1938. Cavalcade Auto Acceptance Corp., serving Alberta for 20 years.

CAR CRAZY 150 Antique Car Auction, Sept. 25 & 26. Service Station Memorabilia Auction, Sept 25, 6 p.m. Car Auction,Sept. 26, 10 a.m. To consign call Harold 403-287-6565 (Calgary); www.carcrazy.ca.

FREE CREDIT CARD/free gas with purchase $0 down. Need a car, truck, van, SUV? Auto Credit Fast. Bad credit! No credit! Bankruptcy, repossession! Credit counseling! No problem. Call Stephanie today and drive away 1-877-792-0599. Free delivery anywhere; www.autocreditfast.ca. DLN30309.

NEED A VEHICLE? Need cash? Up to $6000. cash back! Guaranteed approvals! Over 400 vehicles to choose from. Call Will or Ashley today! 1-888-289-8935.

SAVE UP TO $400. on your car insurance. Clean driving record? Call Grey Power today at 1-866-428-0890 for a no-obligation quote. Open weekends.

7205. Psychics

LOVE! Money! Life! #1 Psychics! 1-877-478-4410. Credit cards/deposit $3.19/minute. 18+. 1-900-783-3800; www.mysticalconnections.ca.

7245. Misc. Services

$500. LOAN Service, by phone, no credit refused, quick and easy, payable over 6 to 12 installments. Toll Free 1-877-776-1660.

CLEAN DRIVING RECORD? Grey Power could save you up to $400. on your car insurance. Call 1-888-623-5050 for a no-obligation quote. Open weekends.

CRIMINAL RECORD? Think: Canadian pardon. U.S. travel waiver. (24 hour record check). Divorce? Simple. Fast. Inexpensive. Debt recovery? Alberta collection to $25,000. Calgary 403-228-1300/1-800-347-2540

7245. Misc. Services

DEBT CONSOLIDATION program. Helping Canadians repay debts, reduce or eliminate interest, regardless of your credit. Steady income? You may qualify for instant help. Considering bankruptcy? Call 1-877-220-3328. Free consultation, government approved, BBB member.

9005. Personals

100s of HOT urban singles are looking to hookup NOW Try it FREE! 18+ 780-401-2332 ** 403-770-079

Absolutely HOT chat! 18+ free to try, local singles waiting 780-669-2323 ** 403-770-0990

ALL HOT SEXY BABES talk dirty After Hours! Try it FREE! 18+ 780-665-0808 ** 403-313-3330

DATING SERVICE. Long-term/short-term relationships, free calls! 1-877-297-9883 Exchange voice messages, voice mailboxes 1-888-534-6984. Live adult casual conversations - 1 on 1 - 1-866-311-9640, Meet on chat-lines. Local single ladies 1-877-804-5381 (18+).

WANT TO LOSE weight and keep it off? Herbal Magic can help. Results guaranteed. Call to get our limited time offer. 25% off. 1-800-926-4363.

9200. Female Escorts

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ASTROLOGY · AUG. 13-19 · BY THE KID

CRUISIN' THE COSMOS

LEO (JULY 23 – AUG. 22)
You can't just sit around and wait for somethin' to happen. Leos are at the top of the food chain, movers and shakers, the kings and queens of the jungle for cryin' out loud. You make things happen; you don't just let 'em happen to you. This week in particular, that's especially true!

VIRGO (AUG. 23 – SEPT. 22)
This week the stars say you'll have a heckuva hankerin' to get into some hanky-panky that could cause your bum to get spankied. At first appearance, it may not seem so severe, but you'd better be careful and cover your rear. You'll be fine if you get your work done, and don't let anyone talk you into the wrong kinda fun!

LIBRA (SEPT. 23 – OCT. 22)
Don't be blue 'cause you think bucks are avoidin' you. It's like you're at a party and money's minglin' with all the other guests but has been checkin' you out from across the room more than the rest. If you walk away from the wingding early, you'll walk alone, but if you stick it out to the end, cash'll accompany you home!

SCORPIO (OCT. 23 – NOV. 21)
Karma's been reviewin' your case for the last few weeks and we're talkin' serious attention, not cursory peeks. Its conclusion? You need a break, kid! Before this weekend, karma'll take off the lid from the cosmic cookie jar. Grab as many goodies as you think you deserve for gettin' this far!

SAGITTARIUS (NOV. 22 – DEC. 21)
You're philosophical enough to see the advantage in a compromise, but that don't mean you're comfortable livin' a lie. When you know what you want, you know what you want and when it ain't even close, a truce is no use. This weekend, make sure you're drivin' the engine, not ridin' the caboose!

CAPRICORN (DEC. 22 – JAN. 19)
Sometimes, when you keep gettin' bucked off the bronc, you'd be better off on the back of a burro. This week's one of 'em. It may not be the rip-snortin' stallion you'd prefer to be sportin', but that's not really what's most important. What is, though, is havin' a mode of transportin' yourself wherever you wanna go!

AQUARIUS (JAN. 20 – FEB. 18)
Odds are that if you were circus folk, you wouldn't be a knife-thrower or a fire-eater and probably not lion-tamer nor freak. No, you'd either be a juggler or a clown, amusin' the audience with your wacky antics. But why not be both? This week, you'll go far by addin' one of your natural talents to your repertoire!

PISCES (FEB. 19 – MARCH 20)
When it comes to attraction and matters of the heart, this week your best bet's to play it cool from the start. Sometimes fish can get too easily excited and when someone lays the bait, they immediately bite it. The food part's nice but the hook's pretty whack. This time, don't give more than you're gonna get back!

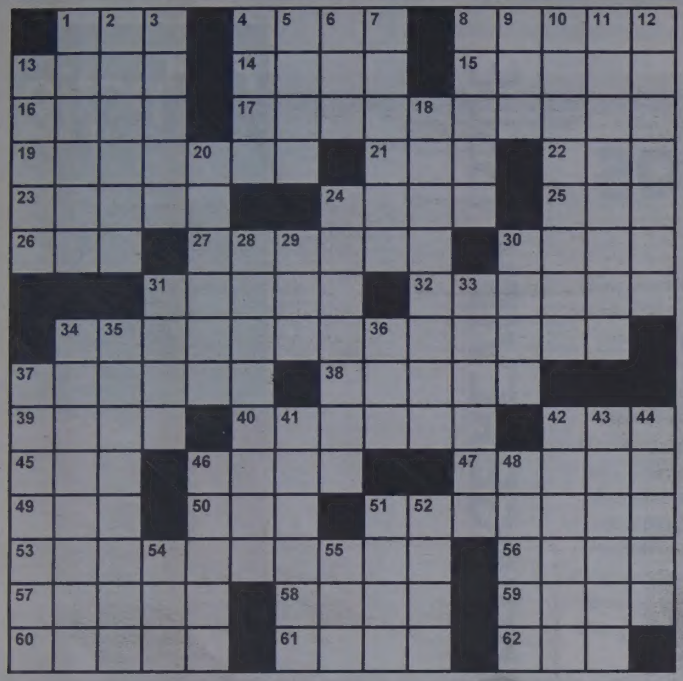
ARIES (MARCH 21 – APRIL 19)
Worried about your life fallin' apart if you just get up and wildly follow your heart? Feelin' a bit of guilt 'cause nothin' concrete is bein' built? Well don't bother, sisters and brothers. This week, you'll be influenced by one who'll show you that if you just get up and go, you'll get the success the universe owes you!

TAURUS (APRIL 20 – MAY 20)
Sometimes you just have to accept defeat 'cause although you might feel like you've lost, the long-term benefits outweigh this short-term cost. It ain't worth winnin' if it ain't by the rules, and no one respects those who play dirty pool. If you're cheatin' this week to get what you want, those actions are gonna come back to haunt!

GEMINI (MAY 21 – JUNE 20)
Good news-bad news. This week, somebody's gonna put the super back into your freak. Of course, you're aware of the havoc this'll wreak, but how can it be helped when your powers are at peak? You may as well go ahead and finish what you've started, even if it means someone ends up broken-hearted.

CANCER (JUNE 21 – JULY 22)
The question your mother would ask you now is, "If everyone else jumped off a bridge, would you?" No matter how tempted you might be to take the plunge, it's a long way down to a shallow bottom oozin' with grime and grunge. This week, you'll get in trouble again if you don't use a little self-discipline!

You can contact The Kid at cruisinthecosmos@hotmail.com

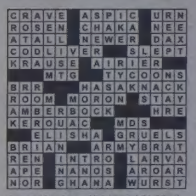


ACROSS

1 Bank savings options
4 Fast food mascot with a spherical head
8 Impairs
13 Baseballer Felipe or Moises
14 "__ a slitted sheet I sit" (tongue twister phrase)
15 Major US metal processor
16 Half-glasses?
17 Distorted Pearl Jam hit song?
19 Goth band from the late 1970s
21 Earned top honors
22 "Tru __"
23 No later than
24 Cup alternative
25 "Go, bullfighter!"
26 Submissions to eds.
27 Lose one's resolve
30 "We Try Harder" rental company
31 Too serious
32 Like the most valuable baseball cards, e.g.
34 Group of radio users making music together?
37 Mailroom machine
38 Take down a notch
39 Nabokov heroine and namesakes
40 Copenhagen gardens
42 Common tax form, to Caesar?
45 Marshy area
46 Time magazine co-founder Henry
47 Ceramic coating
49 Come to a close
50 Dir. with a heading of 67.5 degrees
51 Base, chemically speaking
53 The act of poking fun at yellow fruit?
56 __ San Lucas
57 Fix a manuscript
58 "La Traviata" song
59 Person who may be evil
60 Lauren who played cruise director Julie McCoy on "The Love Boat"
61 Prying
62 Leipzig-to-Dusseldorf direction

DOWN

1 Does some housework
2 Sweet boxful
3 California roll, for example
4 "Tak and the Power of __" (Nickelodeon cartoon)
5 Colonel George Taylor's movie captors
6 "__ blimey!"
7 Was acquainted with
8 "An Incomplete and Inaccurate History of Sport" author Kenny
9 Priest's garment
10 Got really cold
11 Painting behind bulletproof glass since 2005
12 College hurdle, redundantly
13 Band's release
18 Second-largest primarily French-speaking city in the world
20 He won a Nobel Peace Prize and a Grammy
24 Inverted
28 Section of "Carmina Burana" used in "battle to the death" movie trailers
29 Big __, CA
30 Commedia dell'__
31 They once shared an arena with the NHL's New Jersey Devils
33 Pass out
34 Renegade, for Barack Obama
35 Fresh off the factory floor
36 "Hung" channel
37 Wager that's not very risky
41 "The __ Cometh" (O'Neill play)
42 Parrots' larger relatives
43 Rapper who hosted "Pimp My Ride"
44 Was deceptive
46 Acts like a library
48 Prefix for vegetarian
51 Mark Harmon CBS series
52 "That's fine by me"
54 Repeated part of a Temple cheer
55 Gold, in Guatemala



SOLUTION TO LAST WEEK'S PUZZLE

NO HAM FOR ME, THANKS

DON'T BE A PIG ABOUT IT

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t5k

The sun sets behind the High Level Bridge as cyclists enjoy the last of the warm summer rays.
PHOTO BY IAN JACKSON

ARCHIVE DIVE · **SEE REVISITED** · AUG. 17, 2006 · ISSUE 664

> **“Even people close to the festival didn’t believe it would last.**

THE LATE GILBERT BOUCHARD INTERVIEWED FRINGE FOUNDER BRIAN PAISLEY ABOUT THE LITTLE FESTIVAL THAT GREW

Paisley remembers that most folks back in 1982 weren’t betting on the Festival’s long-term survival.

“Theatre artists loved the first festival and wanted it to go on, but even people who were close to the festival back then didn’t believe it would last,” he says. “I was closest to its heartbeat and was getting it from all points of view and my summation after the first festival was that we’d struck a chord. After year two and three of the Fringe, I realized it couldn’t stop. By the third festival, everybody was on board.”

According to Paisley, that first festival also came about pretty much in a “haphazard and Andy Hardy-like” fashion after the Summerfest organization gave Paisley a check for $50,000 and asked him to organize a summer theatre event. Short on time and resources, Paisley, who had just been to Edinburgh, pulled a page from that festival’s non-curatorial set-up and decided to use the money he’d been given to set up five theatre spaces in the less-gentrified Old Strathcona neighbourhood of the early ’80s.

“I remember being warned that nobody will want to come and see theatre at noon, two, or four p.m. because of that vision that all theatre has to start at eight p.m. on the nose. But we had the money to do something quick and right now, so we set up the theatres, invited the actors and decided to have a ball while we were doing it. We figured that if anyone showed up to see the shows, that was going to be a bonus.”